



# The MODERN LANGUAGE FORUM

Organ of the Modern Language Association  
of Southern California

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# MODERN LANGUAGE FORUM

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## CONCERNING SPANISH POPULAR MUSIC

NOTHING has been so much confused and misunderstood as Spanish music. To most people these two words bring to mind Oriental rhythms, certain peculiar melodies of southern Spain, perhaps a strain or two of the well-known *jota*, if not the modern development of Spanish-American music, the rumba, tangos, etc.

The popular song of a nation is the expression of its human feelings, of its emotion. To comprehend fully the nature of these feelings and emotions we must trace the origins, the development and the activities of the different peoples who contributed with their traditions and with their civilization to form its soul.

To speak of Spanish music is to speak of the emotional expression of all the ethnical groups that settled in Spain. The Iberian peninsula is divided into separate regions more or less isolated by ranges of mountains. These regions present different manifestations in their popular music and songs, as different among themselves as the cold and Celtic north can be from the arid and oriental south. Passing in review the different races that came to inhabit the Spanish soil we see in their general lines the causes for the great variety that exists in Spanish popular music. Outside of the Celtic race that came from the north of Europe all the other ethnical elements that came into Spain originated in the East. The Mediterranean, the principal bond of union between Spain and the rest of the world, brought to Spain successively Phoenicians, Carthaginians, Romans, Visigoths, Byzantines, Arabs, Berbers and Jews. All these peoples left their imprint—some more than others—on the soul of Spain and therefore, on its lyrical and emotional manifestation, popular music.

We do not know much about popular songs and instruments used in Roman times but some references of poets and writers give us a clue to the marked character of Spanish music in those days. One of the oldest references is that of Martial, the Aragonese poet, who in one of his famous epigrams makes mention of the dances of the *saltatrices* of Cadiz, famous in Rome during the second and third centuries, and of the charm with which they played the castanets. The Oriental influence, both in Church music and in popular songs, begins to be felt with the coming of the Visigoths, who bring with them much of the Byzantine culture. This Oriental influence is confirmed in the seventh century in the

famous *Etymologies* of St. Isidor and in the reformation of the liturgical chants of the Church made by St. Eugene of Seville (d. 659), who had received his education in Constantinople together with St. Gregory. Lastly, the invasion of the Arabs confirmed and enriched the Oriental influences in the songs of the people. It would be strange if after seven centuries of contact between Moslems and Christians (and also Jews) Arabic music had not left its impress and become a potent factor in the musical manifestations of the people. To Spain came the Arabic art of music with its peculiar distinction between "learned" and "popular." In the times of Almanzor, musicians and girl singers were held in great esteem. The Spanish Arabs invented or at least propagated extensively a type of poem with music that was to develop greatly in Spain: the song with a refrain, sung in the popular *romance*, the usual language among Moslems and Christians. This type of song with its varied combination of rimes adapted itself beautifully to music. Great was its diffusion; nobles and villagers, Christians and Moors, used it constantly, especially the type called *zéjel*. This is a form perpetuated later in many popular Spanish songs—for instance, in *peteneras*, *jotas*, and others. The following is a song of the *zéjel* type taken from the *Cancionero de Palacio*:

Tres morillas me enamoran  
en Jaén,  
Axa, Fátima y Marién.

Tres morillas tan garridas  
iban a coger olivas  
y hallábanlas cogidas  
en Jaén,  
Axa, Fátima y Marién.

Y hallábanlas cogidas  
y tornaban desmaídas  
y las colores perdidas,  
en Jaén,  
Axa, Fátima y Marién.

Díjeles:—¿Quién sois, señoras,  
de mi vida robadoras?  
—Cristianas qu'éramos moras  
de Jaén,  
Axa, Fátima y Marién, etc.

Analogous is the form of the *petenera* of Andalusia. What extent the influence of Arabic and other Oriental (Jewish) music had reached in Christian Spain can be seen by certain examples found in the history of the times. Many musicians in the service of the Spanish kings were Jews, as attested by the books of expenses in the royal houses. The



famous poet and composer of songs, the Archpriest of Hita, in his description of certain festivals places side by side Moorish and Jewish *cantadoras*. The city of Toledo receives the king Alfonso VII "with *timpani*, psalters, and all sorts of musicians each singing in his own tongue." The Council of Valladolid of 1382 forbids the hiring of Moslem or Jewish musicians to sing or play their instruments in the Church on the eve of important festivals.

The history of the Spanish popular song from the twelfth to nineteenth centuries remains yet to be written. The meager knowledge that we have today of the song is gathered from modern collections of *romances* (ballads) and other popular tunes transcribed from old manuscripts and *cancioneros*. How much of this music was popular and how much of it was composed by cultivated musicians is a point that needs to be further elucidated by musical historians. At any rate there is no doubt that the *romance* was one of the most popular forms of music. In the fifteenth and sixteenth centuries there comes to life another group of popular songs, the so-called rustic songs that went under the names of *serranillas*, *villanas*, *villancicos*, etc. Magnificent examples of these types will be found in the *Cancionero* of Barbieri. Another source of popular songs of the sixteenth century are the technical treatises of musical scholars. In these treatises, in order to explain some point of prosody or rhythm, the author will cite a folk tune popular in his day. Thus in the famous treatise of Salinas *De Musica Libri Septem* (Salamanca, 1577) we find charming little tunes, unfortunately in a fragmentary state, such as the following ones:

Aunque soy morenica y prieta  
a mi que se me da  
que amor tengo que me servirá. . . .

Segador, tirale a fuera,  
deja entrar la espigadera.

Que me quereis, el caballero,  
Casada me soy, marido tengo.

We have to go to the eighteenth century to find the development of the popular song in the *tonadilla*. The *tonadilla* brought to the theater much of the popular beauty of the day and was the forerunner of the *zarzuela*, a type of Spanish musical comedy so much in vogue during the second part of the nineteenth century.

When we consider the remnants of Spanish popular music in Spain today as published in modern collections and *cancioneros*, we find that Spain is divided musically into four great regions: to the north, Galicia, Asturias, and the Basque country; in the northeast and east, Catalonia

and Valencia; in the center, Aragon and Castile; in the south, Andalusia. In general, it can be said that the distinguishing characteristics of the folk songs or popular music of the regions are approximately the same as those that make the inhabitants of the regions different from one another. Galicia with its Celtic ancestry and tradition shows itself enveloped by an air of tender melancholy. Catalonia and Valencia bear the mark of the Provençal and Moorish influences. Castile and Aragon have a dignity mixed at times with a tenderness which is such a part of the Castilian character. Andalusia forms a world apart, musically speaking, from the rest of Spain. Here the Oriental influence, both Byzantine and Arabic, is more marked than anywhere else.

Examining the types of folk songs prevalent in these regions we see that most of them refer to agricultural pursuits, to different phases of domestic life, and to public gatherings or festivals. The threshing song is one of the most typical and is found in all the regions. To get the proper setting for the song one should imagine himself in the fields of Spain, under the heat of a burning sun. There, in the greatness of the Castilian plains, in the colorful Valencian *huerta*, or in the Andalusian countryside rises the song which is the expression of all the feelings of the Spanish farmer—remembrances, joys, sorrows, and future hopes. The songs are reëchoed from field to field along the plains as if they were a succession of laments. One of those used in Valencia bears great Oriental influence. The song is preceded by the word *Ay!* repeated several times and other syllables for vocalization. The song cannot be reduced to a metrical rhythm; it is free, moving with prolonged notes. The words are as follows:

Ay, ay, ay-le-ro  
la la la lay-le-ro, etc.

L'asòt y la ferraure  
la ferraure y l'asòt  
fan la palla mes menuda  
y al rossi porten al trot.

(The whip and the horseshoe  
the horseshoe and the whip  
thresh better the grain  
and make the horse go faster).

The songs dealing with domestic life belong mainly to the ballad and cradle type. It is significant that in the regions of the north cradle songs are mostly in 2/4 time while those of the east and south are mostly in 6/8 time. The tender poetic feelings and the simplicity of the music have a strong appeal to the human heart. A beautiful example of a cradle song is the one that begins: *Duérmete, mi alma*, collected in modern times in Salonika from the lips of a Jewish mother of Spanish

origin. Among the songs of public gatherings and festivals one must mention the *saeta*, a song embodying some religious sentiment improvised by some gifted individual in the midst of a religious procession during the Holy Week in southern Spain, mostly in Seville. These *saetas* are characterized by their primitive melodies which, although improvised by the singer, follow a certain traditional pattern. This pattern is evidently Oriental, either Byzantine or Arabic, in character. An example of the *saeta* is:

Miralo, por ayi viene  
er mejor de los nasidos,  
atado de pies y manos,  
el rostro descolorido.

Another type of popular song is the one intended for accompanying the various Spanish dances such as *sevillanas*, *boleros*, *fandangos* and *jotas*. The *jota*, very popular in Aragon where it supposedly was originated, exists also in Navarre and the Basque provinces, in part of Castile and in Valencia. It is a series of musical refrains in 3/4 or 6/8 time with the *coplas* sung between the musical variations of the refrain, while the dancers rest. The origin of this song and dance cannot be determined. A fantastic tradition dates it back to the times of the Valencian Moor Aben-Jot. The first written example that we have of it is in a *tonadilla* of 1779 and can be found in Pedrell's *Teatro lírico español anterior al siglo XIX* (Vol. II). There seem to be many varieties of the *jota* according to the regions where they are sung and danced, but whatever their points of differentiation (faster or slower tempo, melodic structure of the song, different thematic refrains), they all possess the same combination of song and instrumental refrain, ending frequently with the cadence of the Phrygian mode A G F E, so frequent in the songs of Andalusia and in the Byzantine liturgy. The instruments which accompany the songs are guitars of all different types.

The popular songs of Catalonia, never influenced greatly by Oriental music, have a simplicity of character of their own. In these songs the Arabic adornment of the melody is absent and the simplicity and charm of the melody stand out in bold relief. The themes of their songs, as befits a people living in direct communication with nature, are the sea, rugged coasts, high mountains, legends and folklore traditions:

Montanyes de Canigó  
fresques sou i regalades,  
sobre tot ara a l'estiu,  
que les aigües són gelades.  
Sis mesos m'hi som estat  
sens veure persona nada,  
sinó lo rossinyolet,  
que en eixint delnui cantava, etc.

Of great dramatic effect is the tender melody of the nightingale song:

Rossinyol que vas a França,  
encomanam a ma mare,  
rossinyol d'un bell boscatge,  
rossinyol d'un vol.

We must mention in passing several other types of songs and dances found throughout the Peninsula: the *alboradas* or *alboraes* in Aragon and Valencia (morning songs), sung by groups of young men, under the windows of young maidens in certain traditional feasts (such as St. John's Day, June 24); the *sardana*, a noble and dignified dance of the region of Ampurdán in Catalonia, in which both music and dancers seem to participate in the serenity of the majestic landscape; the *muiñeira* of Galicia, a spirited and rhythmic song in 6/8 time, the best expression of the Celtic spirit of the dance, which, strangely enough, has very little in common with the tender and melancholy *alalás* and other folk songs of the northwest.

We have to consider now that extraordinary group of Spanish songs, the one that forms the *cante andaluz* or *cante hondo* (or, as the Andalusians pronounce it, in its aspirated form *jondo*), the "deep song," so called, according to some, because it comes from the depths of the heart and sings the tragic sense of life. This type of song is supposed by tradition to have come down from Moorish times, and its Oriental character is undeniable. It suggests the deserts and sandy plains of Africa, the hot sun of Andalusia. In this setting the primitive emotions of the race attain an extraordinarily emotional and dramatic quality. Love, jealousy, fate, and death, joy and sorrow are expressed with an intensity and primitiveness of feeling which for its fierceness and raw boldness can scarcely be matched in the folk songs of any other nation. Who, traveling in Spain, in the cities or in the byways of the countryside, has not been fascinated by a group of amateur singers running through a seemingly infinite repertoire of Andalusian songs, while a crowd of admirers listen intently, encouraging the singers' efforts with shouts of "*Olé*," "*¡Viva tu mare!*" and the like? The *cante hondo* is held by many Spaniards, especially those of the South, to be the most typically Spanish, the one that best expresses the feelings of the Spanish race. This probably accounts for the general misconception among foreigners that Spanish music and Spanish folk songs are centered in the Andalusian *cante hondo*, accompanied by guitar and castanets. This is true only in part, as it applies to the south of Spain.

Another name by which the Andalusian songs are known is *cante flamenco*, or "Flemish song." Why Flemish? No reasonable explanation for this name is forthcoming. Several theories have been presented but none seems to be confirmed by facts. The most common is that the

Andalusian songs were propagated by travelling gypsies who came from Central Europe and were called *flamencos* by the populace. At any rate, there seems to be a distinction made by the learned in these matters between *flamenco* song and *cante hondo*, the former being a corrupted and much adorned form of the latter. But to untrained ears the distinction will seem metaphysical. It is true that the earliest mention of *cante flamenco* in print is in 1871, and that the first published collection of words to *cantes flamencos* is dated 1881.

The *cante hondo* is manifested in a great number of songs, called by different names, according to the nature of their rhythm, cadences, subject matter, and melodic structure, but all agreeing in certain characteristics. Such songs as *seguidillas gitanas*, *malagueñas*, *sevillanas*, *polos*, *peteneras* have much in common and can scarcely be distinguished by the untrained listener. This general nature of the *cante hondo* has been ably described by that learned student of Spanish music, J. B. Trend, in his book *The Music of Spanish History to 1600* (Oxford, 1926):

The song usually begins with a long vocalise on the syllables *Ay* or *Lelí*; there is a deliberate use of intervals unknown to modern Western music, though their use depends on well-established principle and practice—the alteration, by less than a semitone, of certain notes of the scale, but never the tonic or dominant. The melody is generally restricted to the compass of a sixth; a single note is apt to be repeated to the point of obsession with appoggiaturas from above and below; there are rich and complicated ornamental flourishes which, however, are only employed at certain moments to underline the emotion of the words; and there are the cries of *Olé, olé*, thrown in by the audience to express their approval and encourage the performers. To these features might be added the prevalence of conjunct motion—a long, continuous line of melody without wide leaps—and the almost invariable suggestion, both in the voice part and the guitar accompaniment, of the Phrygian mode.

The only nation that can compare with the richness and variety of Spain's folk songs is Russia. Both Spain and Russia have many points of similarity in their development. Both served as frontiers between Europe and external civilizations; both received in different times and in different measure the influx of Oriental culture and the Byzantine element of liturgical and popular music, modified later by their own peculiar environment. It is no wonder, then, that Russian composers of the nineteenth century felt so attracted to the popular music of Spain and were inspired by it in several of their major efforts. In the opinion of the writer, no foreign composer has captured the religious melancholy, the deep feeling of the Spanish folk tunes as well as Rimsky-Korsakov did in his *Spanish Caprice*. It has been said, facetiously or otherwise, that the best Spanish music has been written by Frenchmen. Nothing is so removed from the truth as this assertion. *Carmen*, with all its ballyhoo of being Spanish music (and superficially, externally, it is), fails to

reveal the essence of profound feeling in Spanish folk songs, and preserves only a shell of their soul. Debussy and Ravel, again, missed something that goes to the heart of the Spaniard, and have left beautiful arabesques and impressionistic remembrances of their contact with Spanish music. At any rate, the Russian musicians, best fitted by temperament and environment to understand and feel the Spanish folk song, have left among their pieces inspired in Spanish music some of the best interpretations in symphonic form of the soul of Spain.

It is now time to mention the influence that the Spanish popular music has had on the modern school of Spanish composers. Late in the nineteenth century that great musicologist, composer and teacher, Felipe Pedrell, preached to a group of his pupils the need of absorbing and interpreting the national music in its popular manifestations. He led them through example and precept. While he, an admirer and propagandist of Wagner in Spain, chose themes of Catalonian folk songs for his symphonic compositions, some of his disciples, such as Albeniz and Arbos, discovered immediately the great wealth of musical lore embodied in the Castilian and Andalusian folk songs. De Falla and Turina, in spite of their French training and influence, followed this noble example, and today the music of these two masters cannot be fully appreciated and understood without taking into account the varied rhythms and primitive melodies of the *cante hondo*, as practised today in Spain. To listen to Turina's *La procesión del rocío* is to see with the mind's eye the colorful procession of Seville and to hear the *saetas*, the music of the bands, the drums beating time to the marching, the shouts of the crowds and the crowning din of the church bells celebrating the festival of the Virgin. Such works of De Falla as *Nights in the Gardens of Spain* are a running commentary and a learned presentation of all the mysteries of the *cante hondo*. In fact, none understands better the Andalusian folk song than Sr. De Falla, and thanks to his efforts and investigations in behalf of this phase of Spanish music we are beginning to learn how to distinguish between the pure, ancient *cante hondo*, preserved here and there in Andalusia by the best singers (Arabic and Byzantine influence) and the corrupted *cante flamenco* (Arabic influence with gypsy corruptions).

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#### Bibliographical Note

The music of the examples given in this article, together with many others, will be found in López Chavarri, *Música popular española* (Barcelona, 1927). A representative group of old Spanish folk songs can be examined in J. B.



Trend, *The Music of Spanish History to 1600* (Oxford University Press, 1926, pp. 213-252). Other useful collections of Spanish popular music are:

Calleja, R. *Colección de canciones populares de la provincia de Santander*. Madrid, 1901.

Carrera, A. *Cançons populars catalanes*. 4 series. Barcelona, 1910-1916.

Ledesma, D. *Cancionero salmantino*. Madrid, 1907.

Inzenga y Castellanos, J. *Cantos y bailes populares de España*. Valencia, 1888.

Hurtado, J. *100 cantos populares asturianos*. Bilbao, 1890.

Otaño, N. *El canto popular montañés*. Santander, 1915.

Olmeda, F. *Colección de canciones populares sagradas*. Palencia, 1902.

Pedrell, F. *Cancionero musical español*. 4 vols. Valls, 1918-1920.

Torner, E. M. *Cuarenta canciones españolas*. Madrid, 1920.

" " *Cancionero musical de la lírica asturiana*. Madrid, 1920.

" " *Cancionero musical*. Madrid, 1928.

Extensive bibliographies of Spanish music can be found in the above-mentioned works of López Chavarri and J. B. Trend, and also in the latter's book *A Picture of Modern Spain* (Boston and New York, 1921, pp. 202-221).

As for recorded music, the examination of the Spanish catalogues of the RCA-Victor and the Columbia companies yields a great wealth of Spanish popular music, especially as regards the *cante jondo*. The records in the following list (far from complete) can easily be obtained through any music dealer. Some of the records might have to be imported from Spain by the respective companies. Certain dealers making a specialty of Spanish music (such as Mauricio Calderón, 408 N. Main St., Los Angeles) are in a position to render good service in this field.

*RCA-Victor records* (serial number of record after title):

*Cante jondo*: *Cantiñas malagueñas*-32113, *Canto jondo*-81820, *Seguidillas*, *Fandango*-37262, *Fandanguillo*, *Tarantas*-37260, *Bulerías*, *Medias Granadinas*-37261, *Sevillanas*-30855.

*Catalan music*: *Voreta la mar*-30810, *Cansó de la moreneta*, *La Verge bresant*-4129, *Sardana* (band)-59104.

*Various*: *Cantos Asturianos*-32050, *Jota La Dolores*-1066, *Jota española*-4137, *Jota castellana*-30358, *Los espigadores*-30360, *Saeta*-46797.

*Columbia records*:

*Cante jondo*: *Bulerías*, *Seguiriyas*, *Saetas*, *Peteneras*, etc.-3788-X to 3793-X, 3714-X, 3717-X, 3718-X, *Fandanguillos*-3715-X, 3716-X.

*Various*: *Canción asturiana*-3777-X, *Jotas*-52033-X, *Cantos asturianos*-3781-X to 3784-X, *L'Entrá de la murta* (Valencia) and *Coplas*-52038-X.

*Symphonic music based on popular melodies*: *En la Alhambra*-67819-D, *Polo gitano*-67820-D, *Jota La Dolores*-52069-X, *Danzas fantásticas* (Turina)-67822-D, *La procesión del rocío* (Turina)-52049-X, *Navarra* (Albéniz)-67821-D. (All these numbers are played by the Madrid Symphony Orchestra).

## GOETHE AND AMERICAN FREEDOM

THE last fifty years of Goethe's life and the century which has elapsed since his death have witnessed almost incessant turmoil in the realm of European government and politics. The bitterness of the struggle for social and economic adjustment in Germany since Goethe's death may have further distorted the perspective of even those biographers who endeavored to maintain an academic neutrality. References to liberty, freedom, individualism, economic or political justice are conspicuously rare or entirely absent in the comprehensive indexes of the Weimar edition of Goethe's works and are almost entirely lacking in the compendious three volume *Goethe Handbuch* where scores of topics of lesser importance are admirably discussed.

Goethe's interest in political revolutions is generally admitted by his biographers, but the greatest confusion reigns in the interpretation of this phase of his life and work. Harnack asserts that Goethe's interest in political matters was particularly aroused by the French Revolution, but Chamberlain insists that the chief characteristic of Goethe's life after 1789 is his resolute withdrawal from everything that may be called politics, while others agree with Gundolf that Goethe did not oppose revolutions except as they disturbed his cultural circles.

Goethe's own utterances, however, clearly imply that he had more than a superficial interest in revolutions, that he regarded them as being inevitable results of antagonism between the arrogance or ignorance of rulers and the universal craving for equality and justice. He was convinced that revolutions would be impossible if governments were sufficiently wise and alert to adopt an adequate program of reform and amelioration as the people became progressively conscious of their rights and powers, but he believed that political or economic antagonisms, if unchecked, must result in an appeal to force.

In a letter written November 27, 1827, to a well-informed friend, Count Kaspar von Sternberg, Goethe discussed the effect of repression which often results in forcing the issue:

Thus the Egyptian (and Turkish) fleet was sunk in the harbor of Navarino [October 20, 1827; terminating Turkey's attempt to oppress the Greeks], and thus years ago the North Americans threw their chests of tea into the sea, and thus a break will always come wherever the existing antagonism becomes unbearable or can not be assuaged.

In a conversation with Eckermann on this topic January 4, 1824, he stated what may be called his confession of faith with reference to revolutions. He believed that revolutionary uprisings of the lower classes are caused by tyrannical injustice, that a government should never deal unjustly with its people, that injustice at court or in society should never

be tolerated, and that the enlightened individual should protest against any act of injustice which came to his knowledge, even at the risk of being reviled as a democrat. He lamented the fact that his contemporaries had quite generally failed to understand his real attitude toward the common people and expressed his surprise that Schiller, whom he considered an aristocrat at heart, should be held in high esteem by his countrymen because they believed him to be in sympathy with democratic ideals.

Sometimes people do not like to look on me as I am, but turn their glances from everything which could show me in my true light. Schiller, on the contrary—who, between ourselves, was much more of an aristocrat than I am, but who considered what he said more than I—had the wonderful fortune to be looked upon as a particular friend of the people. I give it up to him with all my heart, and console myself with the thought that others before me have fared no better.

It is true that I could be no friend to the French Revolution; for its horrors were too near me, and shocked me daily and hourly, whilst its beneficial results were not then to be discovered. Neither could I be indifferent to the fact that the Germans were endeavouring, artificially, to bring about such scenes here, as were, in France, the consequence of a great necessity.

But I was as little a friend to arbitrary rule. Indeed, I was perfectly convinced that a great revolution is never a fault of the people, but of the government. Revolutions are utterly impossible as long as governments are constantly just and constantly vigilant, so that they may anticipate them by improvements at the right time, and not hold out until they are forced to yield by the pressure from beneath.

Because I hated the Revolution, the name of the "Friend of the powers that be" was bestowed upon me. That is, however, a very ambiguous title, which I would beg to decline. If the "powers that be" were all that is excellent, good, and just I should have no objection to the title; but, since with much that is good there is also much that is unjust, and imperfect, a friend of the "powers that be" means often little less than the friend of the obsolete and bad.

But time is constantly progressing, and human affairs wear every fifty years a different aspect; so that an arrangement which, in the year 1800, was perfection, may, perhaps, in the year 1850 be a defect.

And, furthermore, nothing is good for a nation but that which arises from its own core and its own general wants, without apish imitation of another; since what to one race of people, of a certain age, is a wholesome nutriment, may perhaps prove a poison for another. All endeavours to introduce any foreign innovation, the necessity for which is not rooted in the core of the nation itself, are therefore foolish; and all premeditated revolutions of the kind are unsuccessful, for they are without God, who keeps aloof from such bungling. If, however, there exists an actual necessity for a great reform amongst a people, God is with it, and it prospers. (Translation by John Oxenford.)

Goethe insisted that this was a fair expression of his attitude and deplored the fact that his concern for the permanent values in society had given rise to a widespread misconception of his real attitude toward world affairs.

He criticised Johannes Mueller's autobiography on the ground that he gave too little consideration to such epochal events as the Corsican and American revolutions which must have had a pronounced effect upon the formation of his concept of history, for in his own case he deemed himself fortunate to have been the living witness of great world events. He believed he had thus attained a higher degree of insight and understanding than is possible for those who must rely upon books alone.

I had the great advantage [he said to Eckermann Feb. 25, 1824] of being born at a time when the greatest events which agitated the world occurred, and such have continued to occur during my long life; so that I am a living witness of the Seven Years' War, of the separation of America from England, of the French Revolution, and of the whole Napoleon era, with the downfall of that hero, and the events which followed. Thus I have attained results and insight impossible to those who are born now and must learn all these things from books which they will not understand.

In his notes for a review of Walter Scott's *Napoleon* he referred to his own knowledge of world events and states that for many years he had been a close observer of political changes, that he had given them careful attention, and that he had endeavored to establish an ordered relationship between them. He welcomed an opportunity to read Scott's work, for here he found a clear and artistic account by one, who, like himself, had been a witness of the revolutionary events which had interested him throughout his lifetime, and the consequences of which continued to claim his attention.

This era of unrest and revolution seemed to Goethe to have had its beginning in the Corsican revolt against Genoa under Baron Theodor von Neuhoof and his successor, Pasqual Paoli. When the talent and vigor of Washington and the sagacity of Benjamin Franklin began to inspire confidence in the cause of American independence, Goethe wished the Americans every good fortune, and his interest in the South American liberator, Bolivar, is manifest from the fact that Bolivar's career occupies a prominent place in Goethe's tabulation of historical events for the years 1828, 1829, and 1830. He was aware of the influence of the American Revolution upon the development of liberalism in Greece, and he believed that the American experiment in self-government had exerted an incessant pressure on European institutions.

In an essay published in 1824 in the periodical *Art and Antiquity* he wrote: "The desire for self-government soon spread to the North American Colonies, and having proved so successful there, the movement soon reappeared in Europe, where the fight has been carried on both openly and in secret to this very day." In his autobiographical *Truth and Fiction* he discussed the influence which many of these world events exerted upon the hearts and minds of young people before the

time of the French Revolution.

The lively interest of the world [he said in Book Seventeen] was still more excited when a whole people prepared to effect their independence. Already had it witnessed a welcome spectacle of the same effort on a small scale: Corsica had long been the point to which all eyes were directed; Paoli, when, despairing of ever being able to carry out his patriotic designs, he passed through Germany to England, attracted and won all hearts; he was a fine man, slender, fair, full of grace and friendliness. I saw him in the house of Bethmann, where he stopped a short time, and received with cheerful cordiality the curious visitors who thronged to see him. But now similar events were to be repeated in a remote quarter of the globe: we wished the Americans all success; and the names of Franklin and Washington began to shine and sparkle in the firmament of politics and war. Much had been accomplished to improve the condition of humanity; and now, when in France, a new and benevolent sovereign evinced the best intentions of devoting himself to the removal of so many abuses, and to the noblest ends,—of introducing a regular and efficient system of political economy, of dispensing with all arbitrary power, and of ruling alone by law and justice,—the brightest hopes spread over the world; and confident youth promised itself and to all mankind a bright and noble future.

He thought of the new world as the land of freedom from oppressive traditions, and as a place where the individual might enjoy an almost unlimited opportunity for self-realization. There is an obvious social significance in his reference to "castle ruins" and "basaltic rock" in his often quoted poem: *The United States*.

America, thou farest better  
Than our old continent,  
Hast no castle ruins,  
And no basaltic rocks.  
Unharm'd thy inner life,  
As time moves on apace,  
By useless traditions  
Or unavailing strife.

He had on many occasions observed the enervating pressure of the dead hand of antiquated institutions in the old world, and he hoped that America might be spared the turmoil and strife caused by "useless traditions."

On a journey to Carlsbad in April, 1820, Goethe passed through a forest near Marienbad where many new houses had been erected since his previous visit, and there he had the illusion that he was travelling in an American forest, where creative energy had untrammelled freedom to express itself in useful construction. Describing this experience in a letter to his son August he wrote:

It seemed to me that I must be in the North American forests where a city is built in three years. The plan is a fortunate and agreeable one, the execution is strict, the workmen diligent, the supervisors intelligent and watchful. The houses, scarcely begun, stand complete, roof to roof. Activity everywhere. I have seldom seen anything more pleasurable.

What America meant to Goethe may be inferred from Lothario's mission to America in *Wilhelm Meister* and his enthusiasm after his return from the land of opportunity. Adopting as his motto: "Here or nowhere is America!" he sets out to transform his estate in the light of his new ideal. This interpretation of the spirit of America is also evident in the reference to the "enjoyment of earthly and spiritual manna on the Susquehanna" in Goethe's parody on Christian Gregor's poem describing the German settlements in Pennsylvania, and it may have originated in the emotional exaltation which Goethe felt when he learned that Lili Schoenemann was willing to forsake her home and family at Frankfurt and go with him to America, "the Eldorado of all who felt themselves oppressed," for in later years he recalled the thrill of his renewed hopes and aspirations.

Abundant references to works on America and to American travellers testify to his lifelong interest in the new world. In 1818 he wrote Voigt: "I am surrounded by articles and works describing the United States of North America. It is worth the effort to look into such a growing world." When visitors from America came to Weimar they found in him an interesting and well-informed conversationalist. Joseph G. Cogswell thus describes his visit in 1817: "Soon after being introduced to him, with the politeness of a real gentleman, he turned the conversation to America, and spoke of its hopes and promises, in a manner that showed it had been the subject of his inquiries, and made juster and more rational observations upon its literary pretensions and character than I ever heard from any man in Europe."

On his return to America Cogswell received a very friendly request from Goethe asking his aid in learning more in detail of "this astonishing country which is attracting universal attention by the state of peace which favors a growth whose bounds one could not predict." And in 1819 Cogswell wrote to George Bancroft: "America in all its relations is now his [Goethe's] paramount study."

With eagerness and great objectivity he followed the American journey of Duke Bernhard of Weimar, who visited the United States in 1825-6 and traveled from Boston to Florida, Louisiana, up the Mississippi and Ohio Rivers, and whose diary Goethe praised for its political and social insight. To Boisseree he wrote: "His [Bernhard's] uninterrupted diary is of the greatest worth. The public matters which he discusses, anyone else might also have observed, but not in such intimate relation to their social importance." In a letter to Count Kaspar von Sternberg he also praised Duke Bernhard as a well-informed man of affairs interested in political institutions.

That Goethe's obvious interest in government and economics has



been so persistently misinterpreted is one of the anomalies of biographical criticism. The champion of individualism in Werther, Tasso, and Faust is often represented as a reactionary supporter of autocracy. The apostle of universal evolution is stigmatized by some as a foe of progress. The reverent student of humanity and its problems is described as "the great scorner of the masses." With surprising candor Ottokar Lorenz stated that Goethe's attitude toward Prussia had never been impartially investigated, because his interpreters were consciously endeavoring to portray him as they wished he might have been.

Many Goethe scholars believe that he despised the common people, that he was uninterested in politics and that he became reconciled to the doctrines of absolutism. But he persistently opposed the hidden forces of autocratic bureaucracy, and his faith in the principle of individualism must have had a decisive influence in court circles in Saxe-Weimar, for Karl August was the first German prince to give his people a constitutional government, and it is safe to say that the ideals and activities of Goethe contributed largely toward the liberalizing of the German nation.

He was animated by a passion for social justice and cherished a profound hope in the progressive enrichment of human institutions. He thought of America as a land of infinite physical and spiritual potentiality and hoped that the free development of liberty-loving people would hasten the day when bigotry in high places might give way to public righteousness, and when hatred and suspicion among peoples might be forgotten in a zealous and united quest for a nobler and happier mankind.

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## OBSERVATIONS ON M. PAUL HAZARD'S

*La crise de la conscience européenne (1680-1715)*<sup>1</sup>

M. PAUL HAZARD'S latest work opens with a tableau of contrasts in which are opposed the seventeenth and the eighteenth centuries: shortly before the transitional period, Bossuet ruled the thought of the French people; now Voltaire is the prophet; in Bossuet's age, dogma regulated strictly lives lived in discipline, in an order assured by an organized hierarchical authority; during Voltaire's time, society takes a course in direct opposition to this well-ordered system: were people Christian? they turn against Christianity; did they believe in divine law? now only natural law is to be reckoned with; was inequality taken for granted? equality becomes the watchword. . . . And the historian, taken off guard, rubs his eyes as would a traveler in our time, taken overnight from a land of snow to a land of palms. . . .

These two climes have been carefully studied: the seventeenth century has yielded up its secrets; the eighteenth century, so much in fashion today, has almost surrendered its secrets too; but the transitional period remains a little-known region. The transition is so violent that we speak of revolution; yet, through all this change, we are conscious of the continuity of the hereditary social ego. What does this mean? There is a crisis; a crisis in the European consciousness; and M. Paul Hazard places this crisis between two dates which he does not wish to establish too rigorously: between 1680 and 1715.

The sovereign majesty of the *grand siècle* seems at first to be prolonged; it occupies the center of the stage; then suddenly heresy rises, insolent and proud; negation spreads; in the center of the stage, man takes the place of God. But if the transformation is decisive, as we know, had it not already been realized back stage before one was aware of it? That is the opinion of the author: when Louis XIV was in his full glory, let us say toward 1680, ideas had already been expressed which would seem revolutionary in 1760; as early as 1715 a new civilization was born which was founded on the idea of rights, while the preceding civilization had been founded upon the idea of duty; the citizen has replaced the subject, Man has replaced God. To be more precise: the crisis was that of the birth of a new world, but, since a new order can only be erected upon the ruins of the old, it was at the same time the death of the old regime. That is why M. Paul Hazard, whose dramatic sense is equal to his erudition, places the crisis of the European consciousness between the Renaissance from which it proceeds, and the Revolution which it prepares.

Thus formulated, the subject could only be treated through meticu-

<sup>1</sup>Paris, Boivin, 1935. 3 vols.

lous research, conducted with a fine feeling for shades. Here the man of letters has been of assistance to the historian and the philosopher; and there results a masterful work, prepared with a method, solidly organized, enriched with "petits faits" after the manner of Taine, yet moving, human and true as a tragedy of Racine. Who claimed that history and philosophy had ceased to belong to literature? Admitting that this proposition might have been true at the beginning of this century, the work which the eminent professor of the Collège de France presents to us today marks a triumphant revival. No, it is not true that erudition is incompatible with art; beauty finds its strength in truth. M. Paul Hazard is to be congratulated for having given us a thoroughly documented work, which is not only readable, but literary, in the best sense of the word.

Do not look for those footnotes which break the charm and tax the effort by destroying the sense of continuity. The documentation is there, however, present, but invisible. The student will find it in the third volume, devoted to "*notes et références*." For too long a time notes have enslaved us. One could not say a word without naming, in alphabetical order, all those who had touched upon the subject. They, in turn, gave their authorities, and thus the vicious circle continued. It is of course possible to give columns and columns of references without having read much, for notes can be copied like the rest, and the errors with them. Not long ago a young French scholar was telling me that, tired of seeing scientific works which cited, one after the other, thousands of references originating in a generally accepted conclusion, he had reserved a fortnight to test this famous demonstration—the subject was aeronautics—and had found it false. The error had been officially established. That is where erudition, as heavy as it is pretentious, can lead. But if such a thing is possible when it is a question of a mathematical truth, capable of comparatively easy verification, how much greater is the danger in a long historical work. There was need for a reaction. It is now in full development.

M. Paul Hazard, with perfect honesty and a sure sense of measure, solves the problem in a discriminating fashion. He writes, "If we had called this complement to our study *Bibliography*, we would have been wrong: for how can one even conceive the intention of giving a complete bibliography of the numerous questions here exposed, such complicated questions, covering more than thirty-five years of the intellectual life of Europe?" The author has been content to give with his proofs a selective bibliography as a point of departure for those who would follow him. He has ever aspired to sobriety, sacrificing without pity all that was not strictly necessary. I insist, there is an innovation here.

France had Lanson; it has Hazard. This volume of notes and references sets a model. It opens a new era for French erudition.

Let us approach now the conclusions of so great an enterprise, brought to a successful issue thanks to French clarity. We come first to a definition of Europe which is not lacking in timeliness: Europe is "un acharnement de voisins qui se battent." You see that Americans are not mistaken! They err only in offering Europe ready-made solutions. M. Paul Hazard's research has shown him that Europe derives this warlike character from a contradictory organization which is at once strict and uncertain. How penetrating is this diagnosis: Europe? "Un enchevêtrement de barrières, et devant chacune d'elles, des gens dont le métier est de demander les passeports, et de faire payer des impôts; toutes entraves possibles apportées aux communications fraternelles." It is here, O citizens of the United States of America, that you must bless your fates! But take care; it is an allusion to a text of 1696 which inspires this passage in M. Paul Hazard's conclusion: There are no longer great open spaces; everything is regulated, fixed, within bounds; one is crowded, stifled; everything is taken. "Je suis entré dans le monde si tard qu'à peine j'y trouve un pouce de terre pour m'y faire un domicile et un tombeau." What would Theodore Roosevelt of the *Winning of the West* think of this conclusion? or Franklin D. Roosevelt of the New Deal of such a preface? These questions are complex; condemnations no longer suffice. Or to speak as Victor Hugo is *Les Pauvres Gens*:

Ces choses-là sont rudes.

Il faut pour les comprendre avoir fait ses études.

It was Duhamel who sought from America a vision of scenes from the future life. Is it not rather, with all reservations, Europe who shows America her future? It is not all darkness, however. A hymn rises to celebrate the merits of a fertile and enlightened continent where mechanical and liberal arts live in friendly competition. What else is Europe? "Une pensée qui ne se contente jamais," and which seeks out truth with the same ardor as it does happiness. M. Paul Hazard shows us the genesis of this "pensée critique" in the beginning of time; he follows its evolution through antiquity, the Middle Ages with its heretics, and the Renaissance from which the eighteenth century inherited its restlessness . . . for nothing is new in the world; what man calls novelty is

un regain de tendances éternelles qui, après avoir dormi dans la terre, surgissent un jour, douées d'une force et parées d'un éclat qui paraissent inconnus aux hommes, ignorants et oublieux . . . une certaine façon de poser les problèmes, un certain accent, une certaine vibration; une certaine volonté de regarder l'avenir plutôt que le passé, de se dégager du passé tout en profitant de lui . . . enfin, l'intervention d'idées-forces qui deviennent assez vigoureuses et assez sûres d'elles-mêmes pour agir évidemment sur la pratique quotidienne . . .

Indirectly, the learned work of M. Paul Hazard is an invitation to culture. The eminent professor seems to say to us: do not rush at the latest news item of the evening paper to seek the solution; familiarize yourself with the experiences of that past from which proceed the partial and temporary solutions which allow us to add to that tradition in which the Taine of the *Origines de la France contemporaine* saw "une sagesse qui s'ignore." But let our study of this work be sincere. *La Crise de la conscience européenne*, of which our time has only repeated some aspects, will only find its solution through a universal self-examination, "afin de dégager nouvellement les vérités qui dominent la vie. . ."

As I closed the book I said to myself: here is a work which explains the transition to King Voltaire and ends with a message from John the Baptist. Perhaps in a consideration of our crises we might do well ourselves to return to John the Baptist.

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## *Los Tellos de Meneses* OF LOPE DE VEGA CARPIO

*Los Tellos de Meneses* is one of that interesting group of plays, unfortunately small in number, in which the Spanish dramatist, Lope de Vega, writing in a period of absolutism and himself a servile flatterer of the nobility, yet glorifies the peasant and magnifies his love of liberty, sterling honesty, and simple dignity. Some of these plays, as *Fuente Ovejuna*, *Peribáñez*, and *The King the Greatest Alcalde*, are dramatizations of old legends of bitter strife between the peasant and his overlord in which the king served as umpire and upheld the right of the oppressed. In *Los Tellos de Meneses*, the dramatist has apparently drawn a picture for the love of the drawing or for love of his subject. It is as if he said to us, "If you would find the most worthy, the most genuine sons of Spain, look in the mountains of Asturias." Curiously enough, this descendant of Pelayo, the doughty chieftain who was the first to halt the tide of Moorish invasion and send it swirling back from his mountain fastnesses, this son of Spain of the ninth century as he is pictured by our poet of the seventeenth, bears striking resemblance to the common conception of the canny Scotchman of the present day. The elder Tello is an amazing combination of avarice and generosity. To a friend of his who is surprised to receive a donation of three thousand ducats for a new church building from the same man who has just beaten a shepherd for stealing a leg of pork, Tello explains: "By noticing a leg that is missing and other such trifles, I am able to give you what I gave and many a ducat more." (Act II, sc. 5).

Such a play as this one makes the reader regret afresh the oblivion which has overtaken the idol of the seventeenth century Spanish public. As Professor Schevill remarks in the opening words of *The Dramatic Art of Lope de Vega*: "One of his chief claims to enduring fame, his superhuman productivity, turns out to be the main obstacle to any satisfactory study of his plays. He frightens students away." What worthwhile work can be expected of a man who wrote eighteen hundred plays in verse? Nevertheless Lope at his best was no mean playwright. Take this comedy of *Los Tellos de Meneses* as a sample of his lighter vein.

The action takes place in the mountains of Asturias, a favorite region with Lope because it was the ancestral home of the Vega family. He describes it as a place of wooded hills and clear, rippling streams, where snowy flocks of sheep and goats descend to drink, and wild game spring away at the sound of a human step. The fair daughter of Ordoño I, king of Leon, has fled hither from her father to escape marriage to a Moorish king. Elvira's one attendant deserts her in the mountains, taking her jewels with him. He does, however, leave her a ring her father gave her. She fortunately comes upon a countryman who tells her that the groups of buildings and gardens that she sees dotting the hills are the homes of wealthy mountaineers, descended from the Goths. Of these the most famous is the much respected Tello. Before long, she seeks service on his farm. Although in size this is a lordly estate, stretching away for many a league and manned by more than a hundred servants, it is really a peasant home where rustic simplicity rules. The disguised princess is cordially received and soon wins all hearts. She herself is so taken with her master's dashing son, Tello the younger, that she forgets her royal dignity and

<sup>1</sup>University of California Press, Berkeley, 1918.



is secretly married to him, much to the grief of his pretty cousin, Laura, who had been engaged to him. When the king himself comes on the scene seeking the acquaintance of the generous but eccentric Tello who refuses to visit the royal court, Elvira makes an omelet for the king which contains the ring, his gift to her. In his joy over the recovery of his lost daughter, he pardons her wilfulness in choosing a husband to suit herself, the son of the rustic Tello.

Although the novelesque element is used like a sugar coating to give zest to the play, its chief interest for the author, evidently, as for us his readers of a different age and race, lies in the picture of the delights of the country and the excellencies of the simple life. It would be interesting to know what real country life was like in the days of Lope de Vega. Perhaps his mother had painted for him the charms of her girlhood home in such glowing colors that all he needed was to magnify the picture a little with his poetic and fertile imagination in order to envision Tello's broad acres.

When Mendo, one of the servants of Tello who finds the beautiful Elvira on her way to seek service, is describing the rustic wealth of his master (Act II, sc. 2) he mentions lofty cliffs which afford enough grass for countless goats, rocky hills snowy with flocks of sheep, green pastures populous with cattle, noisy geese by the brookside, "birds so vain and silly," says the poet, "that with those frail necks they think they hit the sky." There is room in this mountain estate for acres of wheat; fifty pair of oxen are needed to plough these fields. Room for vineyards which bear dark grapes in abundance to fill the wine-presses in the fall with ruddy juice. Orchards of fruit and nut trees. And withal, enough wild forest left to tempt wild game by the thousands, deer and rabbit, the furry bear, and even the wild boar, hungry for his favorite acorns from Tello's oaks.

Small wonder that Tello can keep an army of servants busy! Less wonder, perhaps, that his thrifty soul has grown crusty and suspicious, trying to stop the many leaks in his household management. From the shepherd in the hills to his own son, they all steal from him, on the plea that where there is such abundance, what difference does it make! Judged by modern standards, this pilfering on the part of the son seems a serious blot on the young man's character. Yet the author evidently considers it a minor peccadillo in the youth whom he regards as worthy of the hand of a princess. The most interesting aspect of this play is the vivid picture of the clash of temperaments between father and son. Even as it is today, youth and middle age misunderstand each other. The younger Tello is full of ambition for his family, desires to win glory battling against the Moor, is determined to wear fine clothes,—to shine as a gentleman, in short. The father, hardworking, simple in his tastes, austere, believes that extravagance brings ruin to the individual and to the nation, and would compel his son to devote himself to the farm. He is even irritated with him for the time he gives to hunting, although the youth's valor and skill with spear and arrow rid the forest of the more dangerous game and are an invaluable aid to the farmer.

Doubtless this attitude of constant criticism on the father's part, in addition to the lack of a regular allowance or definite share in the latter's enterprises, and the youth's own ambitions, drove him to help himself by night to enough grain to buy some gorgeous raiment, a plumed hat, and jeweled sword, purposing to go to the city of Leon to see the world. Unfortunately for the success of his plans, his father is informed of his attire and comes upon the scene before he

can get away. His evident intention to depart secretly is apparent in the aside uttered upon seeing his father in the third scene of the first act: "He has caught me. Good heavens! They told him that I was leaving for the city."

He defends himself with considerable dignity, however, reminding his father that Nature created a diversity of temperaments. He feels no inclination toward a farmer's life. If his ambitions annoy his father, the latter's ideas are equally irksome to him. Cut to the quick by the reproach that he has wasted on fine clothes money which he did not earn, he proposes to become a soldier, an occupation where gay attire will not be out of place. "Then I shall not waste your property," he says, "nor have to listen to such vile words." He goes off in a huff, and it is the father who apologizes and in some way induces the son to remain at home.

The realm in which the two suddenly find themselves completely in accord is that of patriotic service. When Tello the elder receives a request from the king for twenty thousand ducats as a contribution for the war, and immediately decides to send forty thousand, his son exclaims: "Many times blessed be your generous disposition!" (Act II, sc. 16)

Much to the young man's delight, his father delegates him to bear the money to the king. Then with characteristic thrift, the elder Tello remembers that rich costume which the son had procured when he was about to go to Leon before and tells him to use it now that they may be saved the unnecessary expense of a new suit of clothes for him. We may be sure, however, that going as representative of the house of Meneses to the royal court, young Tello was allowed to wear all the finery his heart desired, and that his handsome person added grace to the generous gift.

By the time he has reached this point in the play, the reader is well aware that crusty old Tello is far from being really stingy. He takes as much pleasure in giving when the object appeals to him as he does in saving ordinarily. What he resents is deception and waste. When a shepherd comes to him with the skin of a goat that he says was eaten by a wolf, Tello replies: "The same old excuse! Four of you men get together, kill what animals you please, and then blame it on the wolf. One can see his guilt in the man's face. Take the price of the goat out of his wages!" (Act II, sc. 15)

Naturally his friend Fortún who has just been given a thousand of Tello's best sheep to help him out of financial difficulties, exclaims over the apparent contradiction in the latter's character. "See you not," says Tello, "that this man is trying to deceive me, while you come to ask me for help?"

The sudden shift from closeness to generosity which Lope loves to play up throughout the drama is particularly laughable in the scene in the second act where Elvira seeks service in his house. Laura has already talked with her and, being favorably impressed, asks her uncle to employ her because they have need of her services. The word "need" makes him indignant. He is about to turn the applicant away at once, saying that he cannot afford to feed another mouth, when she appeals to him to do it for charity, that she may not have to risk her honor at the stress of need. She begs him to shelter her in the name of God. "Never," says he, "have I refused to do what I could in His service." Then not content with receiving her as a servant, he suggests to Laura that she dress the newcomer in the finest attire she can find, as she is plainly a young woman of quality.

The two feminine characters, Elvira and Laura, play roles of much less

importance in the drama than do the two Tellos. Laura, indeed, is barely sketched. Inferior only to Elvira in beauty, she is represented as intensely jealous of her; but aside from forbidding her to speak to Tello Junior and promptly discharging her when she is discovered listening to his blandishments, her vengeful spirit is given little opportunity for expression. In a second play on the same subject, Lope represents Laura as taking revenge after ten years on her false lover and the woman who had stolen him from her. But this sequel is so evidently an afterthought and Laura's revenge is so long delayed that it is not convincing. According to the first play as it stands, Laura is too much overwhelmed by the discovery of the identity of the supposed servant maid to have anything more to say.

Elvira is altogether charming. Her poise and her "grave eyes" protect her from insult. Her attendant confesses that he had hoped to seduce her but that her queenly person overawed him. He flees from her to escape further temptation. Even Laura can not resist her winsomeness. When young Tello comes into her life, she is at first on her guard. We see a strong conflict arise within her between love and duty: her father's daughter must never stoop to wed a farmer's son. For a time she succeeds in keeping away from him. But when he returns from Leon, a trip of some weeks, perhaps, she is so hungry for the sight of him that she comes to greet him. The author meantime has removed a part of the obstacles in her pathway. Noble by birth on his mother's side and through his father descended from Pelayo, young Tello returns with a title of lord of the mountain district for his father and the office of Chief Justice of Leon for himself. Not that he needs the help of royal favors to win his lady's heart; his gallant bearing and innate courtliness have accomplished that already. In the impetuosity and ardor with which he presses his suit, however, he shows himself a true mountaineer. Upon hearing that Laura has sent her away, he gallops after her, overtakes her at the edge of the forest, and brings her back in triumph on his horse. Just when or how the secret marriage takes place, we are not told. The king is not the only person surprised when Elvira announces her marriage.

The true loves of the princess in disguise and her gallant mountaineer, and the eccentricities and sturdy virtues of the rough old father are set against a background of idyllic charm. Listen to old Tello's description of the beauty of the simple life (Act II, sc. 6):

How blessed he of whom none sing,  
Who dwells obscure, unknown,  
In his own house revered and shown  
More honor than a king!

No wish has he for royal court  
Where law Divine is oft forgot  
For edicts vain, of pride begot,  
Which make of worth a sport!

No need he feels for courtly dress  
Which saps the income small!  
The frugal plenty of his hall  
Brings health and happiness.

I rise at dawn; o'er meadows green  
 Where frost lies on the grass  
 And ice upon the brook, I pass  
     To view, with careful mien

My herdsman lead the cattle forth,  
 The calves to frisk and play,  
 While oxen take their solemn way  
     To pastures south and north.

Here, snowy mares, amid the herd  
 That bears my family brand,  
 For thoughtless colts lamenting stand,  
     Which gambol on unstirred.

At noon I homeward turn to dine,  
 And for the plenteous board  
 I humbly thank the gracious Lord.  
     Who cares for me and mine.

Each year I note how much remains,  
 Though much I give away.  
 "In debt to God," I sighing say,  
     As still my harvest gains!

When low the sun descends the skies,  
 I go my trees to view,  
 Like peacocks green, aglimmer, too,  
     With fruit, as they with eyes!

And mid the fruit, red, pink, or white,  
 The Summer's rich bequest,  
 With sweetest trills from many a nest,  
     The birds salute the night!

When evening shadows now are deep,  
 I sup on simple fare,  
 The best for health, as I'm aware,  
     And best for quiet sleep.

For all my blessings then I give  
 My thanks to God above;  
 For he who thankless is to Love  
     Does not deserve to live.<sup>2</sup>

EVA R. PRICE

*University of Redlands*

<sup>2</sup>The text used as basis for the foregoing study was that of the *Obras de Lope de Vega*, edition of the Royal Spanish Academy, vol. VII, (Madrid, 1897), pp. 293-327. Menéndez y Pelayo's *Observaciones preliminares* (*ibid.*, pp. CLV-CLXXVII) were also consulted. The translations throughout the paper are the work of the writer.

## AIMS AND OBSTACLES OF THE MODERN LANGUAGE TEACHER<sup>1</sup>

THE Modern Language Association of Southern California is an organization of almost three hundred teachers and professors in the language field, representing schools, public and private, from the junior high through the university levels. We now have three sections, French, German, and Spanish, and at our fall meeting, October 31st, at Glendale High School, we shall give recognition to the organization of an Italian section.

In representing our association at this gathering my chief mission is to try to convince you, if you need convincing, that the language teachers of Southern California are alive to the changing aims in our secondary curriculum and are actively participating in a program of reevaluation, modification and enrichment of instruction in the field of foreign languages.

That my remarks might be more representative of the group, I asked the members of our Executive Council and the instructors of the Pasadena Junior College language department to give me a concise statement of their reactions to the topics suggested for discussion. Some of these statements have been incorporated in my remarks.

I. The Problem we face is the *socialization* of the language curriculum without the sacrifice of adequate preparation in those linguistic fundamentals which are necessary for reading and, to a lesser degree, speaking and writing the language. By socialization we mean the placing of greater emphasis on the cultural aspects, including an enlarged understanding of the people whose language is being studied. To such a statement there are two classes of objectors: first, those who believe language classes should devote all their time to the study of the language itself, inasmuch as, at best, the time afforded is too little for adequate mastery of language techniques. To these our answer is that although we realize that something must be sacrificed from the linguistic standpoint, those of us who have given the cultural material a definite place in our courses have become convinced that such loss is small in comparison with the greater interest aroused in those who will continue their language study. Moreover, for those who never will become real language students there has been a definite social contribution along the lines of broadened interests and international tolerance which will probably be of more lasting worth than the fragmentary knowledge of the foreign tongue, language structure, etc. In support of this belief I cite the

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<sup>1</sup>Paper read at a meeting of the Council of California State Principals, held at Fresno, Oct. 10, 1936.

committee of the League of Nations under Professor Gilbert Murray. A report of its findings as given in the *Christian Science Monitor* of September 29, 1936, is headed "Modern Language Study Helps Cause of Peace," and states that "a knowledge of languages necessarily promotes knowledge of the literature and mental processes of other countries. Understanding of each other should obviously have political consequences making for peace."

The other objectors to this interpretation of the problem are those who believe that in stressing this broader object we are trespassing on the fields of social science, art, music, etc. To these our reply is that those whose language experience has been a happy one will bear witness that through the study of French, German, or Spanish, as the case may be, there comes a feeling for and interest in things and people—French, German, Spanish or Italian—that never comes through merely reading or hearing about the countries in other ways. Perhaps it is the thorough training, sympathy and interest of the properly trained language teacher that contributes. This belief was surprisingly substantiated by statements of students from many classes. These statements were given without premeditation, after grades were in, when students were asked in what way the course they were finishing had contributed to their understanding of the people who spoke the language. May I quote just one from a student in a third semester college Spanish class?

*Siete Cuentos* [short stories by Blasco Ibáñez] has meant to me a portrayal of the philosophies of the people in the different occupations in Spain. Before reading these stories I had some queer ideas about the laziness and indolence of all Spaniards. Since reading them I realize that Spanish people have the same ambitions, hopes and ideals that our people have.

II. Technique of attack. If we accept the above statement of the problem, our attack would seem to be along three lines:

First, simplify and reorganize the presentation of language fundamentals—the linguistic tools, if you please—so that while leaving more time for the cultural and social aspects we shall at the same time do a better and more thorough job in teaching the language itself.

Second, make more effective the cultural material to be presented.

Third, secure cooperation of educators and other groups outside the language field by informing them as to our aims and the methods by which we are endeavoring to obtain them.

III. Major Problems relating to newer approach and curriculum.

1. While perhaps a majority of the language teachers are thinking along the above lines, many still are ultra-conservative, and we must work for more complete cooperation and enthusiasm on the part of our own members.

2. Too many educators and administrators are unaware of our newer



approach and judge the language field from their own experience—or lack of experience.

3. The crowded curriculum leaves insufficient time even for those students who would profit by and want language study.

4. There is a limit to the size of language classes if either of our objectives is to be obtained. Neither cultural understanding nor linguistic fundamentals can be properly taught by *any* teacher to classes where the size of the class makes personal contact between teacher and student impossible. While fundamentals may be presented to large groups, facility in the use of language must come as a result of individual attention on the part of the instructor.

5. We are woefully handicapped by lack of physical equipment.

a. We need text books which are developed from the social and cultural viewpoint. These are being rapidly increased in number.

b. Language teachers need rooms wherein to collect books, maps, pictures, costumes, victrola records. They should be equipped with radio and have provision for showing of slides. These are the things which mean the creation of an atmosphere, that indefinite, intangible something which will stay with the student long after he has forgotten his very forms and most of his vocabulary.

6. Language teachers must be more adequately prepared. Courses in education, methods, etc., do not give the thorough knowledge of the language and people upon which success is predicated. No language teacher should be satisfied with his preparation until to his mastery of the language itself he has added some first-hand contact with the country and people who use it. Incidentally, a language is never mastered. Therein lies one of its fascinations.

IV. Projects undertaken or planned—on the part of language teachers (as an association).

1. In our meetings we are attempting to bring before our members leaders in the educational field, that we may understand better the changes that are taking place and that they may know better how we are trying to do our part in making these newer set-ups effective. At our last meeting, after Dr. Douglass gave the luncheon address, most of the members stayed for an informal discussion of problems he had suggested.

2. We are trying to establish outside contacts and inform outsiders as to our work. This year, through the courtesy of the Federated Women's Clubs we are to have a series of language programs over KNX. Our contact committee is trying to give greater publicity to our program through newspapers and other agencies.

3. Our *Modern Language Forum* is to give greater emphasis to experiments and new types of work in the language field, that all of our members may learn of successful procedures that others have tried.

4. Under the auspices of the Research Council, headed by Dr. Reinsch of U.C.L.A., a seminar sponsored by the University will serve as a nucleus for organizing material which has been in the process of formulation for a number of years. This material will include aims and objectives, minimum essentials in grammar in the various languages, bibliographies of cultural reading material in English, a study of texts being used, and a presentation of new courses, projects and methods which have been used with success in various places. It is hoped that such material will serve as a basis for a handbook which may be printed by the State Department and used by all language teachers in the state.

V. How can you (the principals) cooperate? It is within your power to help us in the solution of many of the problems mentioned above. Briefly:

1. Will you sympathetically inform yourselves of what your language teachers are doing? I quote a department head in a sizeable system: "It seems to me the best cooperation we could have from principals would be to have them first of all visit our classes before heaping criticism on language teaching as not fitting into the modern curriculum. Then when they have seen how different the procedure is from what they had believed, let them spread the news to others." Perhaps you'll believe us when we say that integration, orchestration, etc., were actually in effective operation in language classes long before they became the catch-words among our leaders in the Department of Education. A study of the newer type of language text books would give added proof of the fact that our point of view and methods are becoming more socialized.

2. Do not ask a teacher to teach French, or German, or *even* Spanish because he may have had two or even three years study of the language. I speak with feeling, for I once was required to teach a class in French after completing my second year of French at the University, and I know how it shakes one's morale and undermines his standards of intellectual honesty to face a class, knowing that his preparation in the subject he professes to teach is superficial and inadequate. Encourage language teachers to keep in contact with the people whose language they are teaching. Foreign travel is not "dessert" but bread and butter to a well-prepared language instructor.

3. If you are convinced that language study *does* function in the new curriculum, help us do a good job by leaving a place in the curriculum that the student may continue his language work long enough to derive maximum profit and enjoyment from it.

4. Don't ask us to teach French, or German, or Spanish as we want to teach them, to classes of forty or fifty students!

5. A language classroom should be considered as a laboratory, and language teachers should demand equipment for such laboratories. *Do* give us rooms and other materials necessary to create the atmosphere which we must have if we are to realize those deeper and more intangible values which we language teachers believe should go with language study if it is to hold its proper place in the new socialized curriculum.

MARY ELIZABETH DAVIS

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## THE UNIT METHOD OF TEACHING FRENCH

ON April 3, 1936, Mrs. Dorothy C. Merigold, supervisor and training teacher at University High School, West Los Angeles, and Miss Mary Jenkins, student teacher, gave an informal talk before a group of high school principals and superintendents in Pasadena. The discussion was based on the unit method of teaching French, and centered about a chart prepared by Miss Jenkins in her course at the University of California at Los Angeles. The ideas represented in the unit plan are not theoretical, as they have successfully met the test of application at Beverly Hills High School, where Miss Jenkins is at present teaching. The form of question (by Mrs. Merigold) and answer (by Miss Jenkins) has been retained.

Q.—Perhaps you had better identify yourself, before we start, Miss Jenkins. Would you tell us a little about your training and present status?

A.—Surely. At present I am attending the University of California at Los Angeles, working for the master's degree and the General Secondary Credential, which I shall receive in June. I am also an assistant in the French department at the university.

Q.—Have you had any actual high school teaching experience?

A.—Yes, I have. Since the beginning of the year, I have been teaching a class in A10 French at Beverly Hills High School, as part of my practice teaching.

Q.—I suppose your class is the average high school class, made up of students who plan to go to college, and those who do not intend to go beyond high school?

A.—Yes, it is, and besides, it is a mixed class, of seniors and juniors. Only about half are planning to continue with French.

Q.—Do you think that the unit plan is applicable to all fields?

A.—Yes, I do, but it will doubtless be adopted more slowly in fields which place the emphasis on "subject matter to be learned" and "ground to be covered."

Q.—How did you go about setting up the unit which you have here?

A.—Well, first of all, I thought of the whole semester's course not merely as A10 French, but as a unit on French culture. Then I set up general *aims*, such as "Understanding and appreciating a nation other than our own," "Character development, through the study of French thrift, home life, etc.," "Ability to read, write and speak a foreign language," and so on. The *outcomes* are really these aims, with different wording.

Q.—What are these topics at the left, such as *French Life, Geography, Art and Music, History and Biography*? I see that they run throughout the course.

A.—These are the “threads of learning” that serve to weave together the unit. They were selected as serving best to acquaint the pupils with France, its people, and their contributions. As you saw, these threads run parallel throughout the unit, but we place special emphasis on each of them over a period of several weeks.

Q.—You mean, you “do” French life, then you drop that, and study the geography of the land, then the history, and so on?

A.—Not at all! Each topic, after its special period of intense discussion, is continued through the semester. You see, a skilful treatment of French life makes the pupils want to find out what kind of a country the French inhabit, how it differs from America, and so on.

Q.—In other words, the threads of learning are not dropped at all, but instead you advance on all fronts, as it were. Now, Miss Jenkins, do you spend all the time on cultural background? Will you explain how the headings *Grammar, Oral and Written Composition, Reading*, work in with the unit?

A.—These are really the *main* threads of learning, although they do not receive all the attention, as they did in the past. By working out the unit plan before the semester starts, the teacher can “synchronize” the cultural work with the materials provided and the actual scope of the course.

Q.—How did the textbooks provided in your A10 class fit in with the unit idea?

A.—As it happened, they lent themselves admirably to the plan, but I feel sure that nearly any materials, by a little “juggling” and manipulation, will adapt themselves to a unit plan.

Q.—Did the grammar and readers supply all the needed background of vocabulary?

A.—No, they didn’t; and this is where the teacher has to do her own adapting. The supplementary vocabularies which she selects play a vital part in the working out of the unit.

Q.—What was your method of compiling these supplementary vocabularies?

A.—To begin with, the teacher supplies phrases of greeting, weather expressions, and a vocabulary sufficient to carry on classroom discussion. The pupils copy these in notebooks, and are continually adding to them. The number and difficulty of the terms depend on the grade level of the class. When we study French life, for example, it is wise to give them lists of foods, table terms, and so on.

Q.—How do you utilize these lists of words? Do they remain “just words,” written in notebooks?

A.—No, indeed. There are many excellent ways of making them a part of the students’ active vocabulary: little scenes, such as a French breakfast, a class in a French school, a shopping tour, etc., may be enacted by the students. Then too, short original compositions, limited to their knowledge of French, are useful and entertaining, both for students and teachers.

Q.—You feel, then, that active daily use of the French language is important?

A.—Vitality so, otherwise the teacher will find that even after several years of French, students are unable to carry on a simple conversation in the language that they have been studying.

Q.—How do you organize the conversation? Do you find it best to ask the questions yourself, or to let the students do so?

A.—I believe originality and quick thinking are aided by the students’ thinking up and asking the questions. Once in a while the teacher may add something or change the trend of the conversation. Another part of the oral work, which is really *fun*, besides helping vocabulary and pronunciation, is the learning and singing of French songs. These are useful to break the monotony of drills and grammar.

Q.—You seem to place a great deal of importance on the oral phase of the work. Can this conversation and the oral French compositions work in with the cultural background of the unit?

A.—I should say so. We have already seen how the oral work ties in with French life, by taking the pupils on oral shopping tours, etc. In geography, oral imaginary trips appeal to all students, especially if the teacher picks out interesting places, and can add some amusing or extraordinary anecdote. Oral map work is of real value, too.

Q.—How does the oral work lend itself to *Art*, *Music*, and *Biography*?

A.—Well, in these fields there is splendid opportunity for combining outside reading, original thinking, and practice in pronunciation by the presentation of oral composition in front of the class. Each student selected a historical personage, such as Pasteur, Du Barry, Bernhardt, Lavoisier, and, by this oral work, the pupils gained for themselves interesting information concerning Frenchmen and their contributions.

Q.—Does this benefit the class as a whole? Do they seem to learn from each talk?

A.—I’m sure that they do; in fact, of their own accord they jotted down the principal points. Then, to insure their understanding of the talks, we have a round-table discussion. We usually review the preceding talk before going on to a new figure.



Q.—This seems a very satisfactory way of securing historical and biographical knowledge. I have no doubt it is much more worth while than if the teacher had presented all the topics.

A.—Yes—pupils *do* seem to learn more readily and to retain more, if they do a bit of “digging” for themselves.

Q.—Now, Miss Jenkins, I have a very important question to ask you. Is the French language *necessary* in working out a unit on French culture similar to the one you have here? Don't you think it could be carried on as well in English as in French?

A.—Goodness no! The language is a key which opens up the door to the understanding and appreciation of a race different from our own! Let me ask you a question, Mrs. Merigold. To what extent would a Frenchman in the United States hope to understand us, if he could not use our language? He must see plays, read the newspapers, meet people in all surroundings, otherwise he can never really understand and penetrate the American spirit.

Q.—I quite agree with you. I have seen several cases of visitors abroad who were absolutely lost without the language, and who came back without any real idea of the people among whom they lived. We cannot overemphasize the importance of broadening our mental horizons, and learning to appreciate the greatness of other races.

A.—I might add that this perfect understanding is the only real basis for world friendship. That is why we take our classes on mental trips to France and Paris. We want them to *be* French: to *think* as the French think, *see* what the French see, and *do* what the French do.

Q.—Yes, that is one of the best ways to overcome that narrow provincialism which is the basis for so much racial misunderstanding. Now, with all the emphasis placed on cultural understanding and conversational practice, I suppose that there is no importance attached to plain old grammar and prosaic things like drills and rules, which used to be the whole course. Is that so?

A.—No, indeed! That is still the fundamental part of any language course. Grammar is just as important to French, or any other foreign language, as hammer, nails, saw, etc., are to the architect who wishes to build soundly, correctly, and artistically. *Construction* is as important in French as in real building.

Q.—In what forms do you provide the grammar?

A.—By means of drills, oral and written, permutation exercises, application of principles illustrated on the board, and frequent reviews and written work. I find that if there is a short review or written lesson every other day, the students lose the dread of a big examination, and prepare more consistently.

Q.—You seem to undertake a big task, Miss Jenkins. How do you arrange the daily program to provide for everything?

A.—In spite of the varied program, there really need be no guess-work or frantic rush at the end to “get everything in,” if the teacher has planned out her semester’s work carefully in advance. That takes care of the whole semester, but there is the very important daily plan that should be worked out for each lesson.

Q.—I have always felt that the “lesson plan,” sometimes dreaded by the practice teacher, is really her best friend and ally. Thoughtful planning, even though it requires but a comparatively short time, helps the teacher build up an interesting daily program. Did you find daily lesson plans necessary while working out your unit plan?

A.—Yes, I did. Sometimes they required but a few minutes, while at other times quite a bit of research and planning was needed.

Q.—I imagine the most work was involved in the presentation of the new small unit, or division, such as *Geography*, *Art* and *Music*?

A.—That’s true; one has to devise ways and means of interesting the students in the new topic, so that they will *want* to know about it. For example, in music, the class enjoyed picking out the French music from among a group of Spanish, German, French, and American jazz records. That started them off, and they all volunteered information as to what they already knew about musicians and art. Pictures of famous art galleries and paintings are at first merely a welcome diversion to the class, but little by little an appreciation of their cultural value is instilled in the students.

Q.—That is one of the many excellent ways of arousing interest in the special unit. One can easily see that it requires planning, but it is worth while.

A.—I should say it *is* worth while; and if the teacher remains enthusiastic about her work, she can always present it in such a way that it will be a source of real pleasure as well as of instruction. It is a pity that so many teachers forget that teaching, and learning, should be *fun*, to use a rather ordinary but inclusive word, and that pupils learn so much better when in a happy frame of mind.

Q.—I surely agree with you there. Now, would you briefly outline one of your daily lesson plans, showing how you work in the threads of learning?

A.—I’ll make it as brief as possible—in fact, a short outline might be the best:

1. Student writes on board a useful French proverb, supplied by teacher. Class reads it, translates, and copies. Time: about 3 minutes.
2. Conversation period, led by student, often assigned previously. Time: about 8-10 minutes.

Q.—Excuse the interruption, but is the French conversation limited to *this* daily period?

A.—No; often questions on reading, brief summaries and opinions of stories are given in French, but this daily period is allotted so we may be sure to get practice on the lists of supplementary words, in order to use them freely and easily. To continue:

3. Grammar, involving explanation of points covered by the lesson. Drills, oral and board work. Board explanations effective. Time: 15 minutes.
4. Singing of French songs, led by different pupils daily. About 5 minutes.
5. Brief oral shopping tour, in the vegetable markets (or in a department store, etc.) What do we see and buy? About 8 minutes.
6. Supervised study for next day's reading assignment.

Q.—A plan like that, well prepared and well executed, surely is balanced, and yet varied enough to be continually interesting. I feel sure it is worth any teacher's while to prepare and weave together the cultural threads with the basic grammar and composition, all running parallel throughout the year.

A.—I have found it very satisfactory; and I think your term "advancing on all fronts" truthfully describes the progress we make.

Q.—One more question, Miss Jenkins: Does this unit plan, with emphasis on cultural background, better meet the needs of the average high school class than the ordinary ways of teaching a language?

A.—That is an important point, Mrs. Merigold; the answer must be yes. You see, our firm grammatical foundation and the reading and pronunciation work fit out the students who plan to go to college; at the same time, those who are ending their French do not leave empty-handed. Many of them, besides the college entrants, have new vistas of avocational pleasures opened to them, some even select future occupations in the language field, but the greatest benefit for all is that they have gained a broader, more tolerant outlook, and are at least *beginning* to appreciate cultural values, and enjoy a more complete life. . . .

Chairman.—Excuse, me, ladies, I shall have to interrupt this most interesting discussion, as the allotted time has been used.

MARY JENKINS

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## WHY GERMAN IS STUDIED

IN discussing the proposed A.A.T.G. German Word List in 1932, the present writer made the observation that we had quite blandly assumed the technical terms contained in B. Q. Morgan's *Frequency Word Book*<sup>1</sup> should be excluded from any word list designed for student use. The theory was that these scientific words did not contribute to the ultimate objective of language learning. Such an assumption was actually the result of the post-war sales arguments, i.e., symposiums, which sought to restore German to its former place in the modern foreign language curriculum. These articles, invariably entitled: "Why Study German," consisted mostly of a series of opinions of prominent men, and accordingly did not represent the student viewpoint at all. The conjecture was made that a study of the reasons that the students themselves offer for having elected German, might show that an overwhelming number wished to gain a knowledge of German purely as an aid to scientific study<sup>2</sup>. Such a finding would not only substantiate the validity of, at least, many of the technical and scientific words found by Morgan in Kaeding's *Häufigkeitswörterbuch*, but would also affirm the findings of the American and Canadian Committees that, even in colleges and universities, the *summum bonum* is to be attained by means of emphasizing the "reading objective."<sup>3</sup>

A third point is that advocated by the Research Council of the Modern Language Association of Southern California as a result of its study of integration during the year 1933-1934. One of the six objectives it promulgated as of vital importance in language study was: "Greater vocational fitness and avocational resourcefulness by providing a practical instrument for furthering professional research . . ."<sup>4</sup> Whether we like it or not, we must face the fact that our higher education during the present generation is tending more and more to assume a highly vocational aspect. Unfortunate though it may be, we must therefore realize that in this generation, at least, modern foreign languages will be elected in the main as vocational aids.<sup>5</sup> Accordingly, if languages in general are to maintain their present status in our curriculum, this objective established by the Research Council must be recognized and put into practice.

In order to test the validity of the postulates underlying the three conclusions mentioned above, a study has been made of all students

<sup>1</sup>New York, Macmillan Co., 1928.

<sup>2</sup>Cf. *The German Quarterly*, VI, 61 f. (March, 1933).

<sup>3</sup>As enunciated in Coleman's *The Teaching of Modern Foreign Languages in the United States*, New York, 1929.

<sup>4</sup>In *The Modern Language Forum*, XIX, 183 (September, 1934).

<sup>5</sup>The increase in Scientific German courses is one endeavor to meet this situation.

electing elementary German at the University of Buffalo in the autumn of the years 1929, and 1931-1934 inclusive. Of the answers which gave information complete enough to make possible an evaluation of the data, there were in all 390 cases.

I Distribution of cases in regard to character of course pursued was:

Course	Cases	Per Cent
Arts and Sciences.....	245	62.8
Pre-medical .....	90	23.1
Pre-engineering .....	8	2.0
Pre-legal .....	7	1.8
Pre-dental .....	3	.8
Pharmacy .....	12	3.1
Business Administration .....	7	1.8
Special students .....	7	1.8
Graduate students .....	5	1.3
Insufficient data .....	6	1.5

II. The various college years in which these students began the study of German also offers a basis for conclusions:

Year of beginning German	Cases	Per Cent
Freshman .....	183	46.9
Sophomore .....	103	26.4
Junior .....	54	13.9
Senior .....	16	4.1
Graduate .....	5	1.3
Special and unclassified.....	11	2.8
Insufficient data .....	18	4.6

From I and II it is apparent that the largest group of students electing German is actually in the College of Arts and could therefore continue the study of German for three, and in most cases for four years, if the students so desired. The 90 pre-medical students, to be sure, constitute a fairly large group which spends only two years in the college before entering medical school; its needs, of course, are met by a one-year elementary, and a one-year scientific course. Of the remainder very few indeed go beyond the first two years.

III. In the light of the above, the feeling can not be escaped that since the inception of honors, tutorial and other systems which make for intense vocational concentration, vastly increasing numbers of our students decide at a very early stage just what subjects will best fit into their college program.<sup>6</sup> This is attested by the fact that we can account for the majors of 332 of the 390 cases despite the fact that

<sup>6</sup>With the relaxation of the older general requirements, such as freshman Mathematics, Latin, etc., we have passed into an era of departmental prerequisites and vocational requirements, which leave the student even scantier leeway for electives than hitherto.

over 73 per cent of them were still underclassmen, i.e., at the junior college level. Aside from the 90 pre-medical, 8 pre-engineering, 7 pre-legal, 3 pre-dental, 12 pharmacy, and 7 business administration students listed in I (a total of 127 cases), there were 205 others who had already decided on their major fields as follows: Chemistry 40; English 31; Biology 29; History 21; Library Science 21; Psychology 14; Mathematics 9; Physics 9; Romance Languages 9; Sociology 7; Classics 6; Economics 3; Philosophy 3; Art 2; Music 1.

IV. Even more convincing evidence was offered in reply to the question, "Why did you elect German?":

Reason for taking German	Cases	Per Cent
Tool, or required subject.....	307	78.7
Interested in languages.....	32	8.2
Interested in German?.....	27	6.9
German ancestry* .....	12	3.1
International trade, diplomacy.....	4	1.05
No reason .....	8	2.05

Nearly 79 per cent of the students who elected German thus wished to attain only a reading knowledge as an aid in some other field. Over 50 per cent (exactly 200 of the total 390 cases) needed it in conjunction with medicine, pharmacy, dentistry, engineering, chemistry, biology, mathematics, and physics. Such students, for the most part, intend from the outset to take German only for a period of two years since their objective is a reading knowledge. In the light of this we cannot well call all the scientific words Kaeding found in frequent use in the written German he surveyed "items unlikely to occur much in the reading of American students," without raising the question as to whether these items might well be included in the "doctored" reading material we give our students.

It is moreover evident that changing educational trends have laid a problem at our door by placing the emphasis on the vocational side of modern language instruction. There is no doubt that these students want only a reading knowledge and, in general, have only two years to spend on the attainment of that objective. The vast majority of our students who begin German in college do so specifically to gain "a practical instrument for furthering professional research," as the Southern California Research Council aptly noted, and that most largely in the field of the sciences. We are accordingly forced to adapt our modern foreign language curricula to meet these specific needs of the students, if we wish languages to render the greatest possible service to the general educational field.

*University of Buffalo*

CURTIS C. D. VAIL

\*Usually influenced by friends, relatives, or former German students.

†This group almost universally wished to gain a "speaking knowledge."



## THE MODERN LANGUAGE ASSOCIATION OF SOUTHERN CALIFORNIA

### PROGRAM OF ACTIVITIES FOR THE YEAR 1936-1937

#### I. Meetings.

October 31. Glendale High School.

This meeting gave recognition to the formal organization of the Italian section. The speaker was Dr. F. B. Averardi of U.C.L.A. His topic was "Contemporary European and American Drama."

December 17-18 during Institute Week.

The Modern Language Association will join with the Classical Association in presenting a group of lectures by an outstanding scholar in the field of the humanities.

April 24. Pomona College.

#### II. Research Council. (See below.)

#### III. Publicity.

The Association hopes to promote wider knowledge of the new trends in language instruction among those outside our own field. To this end we have a Publicity Committee, headed by Miss Esperanza Carrillo, Coordinator of Languages for the Los Angeles City Schools, and assisted by Miss Kathleen Loly of Pasadena Junior College, Dr. Erwin Mohme of U.S.C., and Dr. Paul Périgord of U.C.L.A.

Through the cooperation of the Federated Women's Clubs the Association will give a series of radio programs over KNX. The first of these was a German program, given on October 28, at 3:15.<sup>1</sup> The next will be a Spanish program, which will be presented January 20, 1937, at the same hour.

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<sup>1</sup>In connection with this program, the editor received the following letter through the courtesy of Mrs. Isabelle L. D. Grant:

The members of Der Deutsche Verein, the German Club of San Pedro High School, would like to express their appreciation to the Modern Language Association of Southern California for making possible to them a most delightful radio program over KNX on Wednesday afternoon, October 28th.

The club, which meets once per week during the lunch period, enjoyed as part of its program for Monday, November 2nd, the beautiful illustrations in the March 1936 number of the *American-German Review*, published by the Carl Schurz Memorial Foundation. In the same number was found the inspirational motto for the week, taken from the German author Heinrich von Kleist: "Our daily impulse should be to read at least one good poem, to contemplate one beautiful painting, to hearken to one gentle song—or to exchange a few sincere words with a friend, in order thus to cultivate the nobler, I might even say, the more human side of our nature."

The club also boasts of an attractive map of Germany, called "Germany, the Beautiful Travel-Country," obtained through the courtesy of the German Railways, New York.

HANS H. LILIENTHAL,  
President of German Club and a B12  
Pupil in San Pedro High School.

## IV. Modern Language Center.

This committee, headed by Mr. Meyer Krakowski of Los Angeles Junior College, is endeavoring to create a language center where books, *realia*, teaching helps, etc., may be collected and from which they may be circulated.

## V. Modern Language Forum.

The Modern Language Forum is the professional organ of the Association. Dr. Marion A. Zeitlin of U.C.L.A. is acting editor in the absence of Dr. César Barja, and is desirous of making the publication not only a vehicle for scholarly articles in the linguistic field but also a clearing-house for new ideas and experiments in language teaching.

MARY ELIZABETH DAVIS, *President*

## RESEARCH COUNCIL PLANS, 1936-37

It is indeed gratifying to note the wider recognition which is coming to the Modern Language Association of Southern California from year to year. The request from the California Journal of Secondary Education for contributions last year was followed by the publication in the April issue of three articles by officers of the Association. Miss Mary Elizabeth Davis wrote on the challenge to modern language teachers which grows out of the present situation; Miss Dorothy Mae Johns wrote an interesting *résumé* of her project in collateral reading under the title: "Attainment of the Cultural Objective in the Teaching of French;" and Mr. F. H. Reinsch reviewed recent research work in the modern language field throughout the country.

Of unusual interest is the series of Foreign Language broadcasts over KNX this year through the courtesy of the Federation of Women's Clubs. Of greater importance, perhaps, was the invitation extended by the principals to our president, Miss Mary Elizabeth Davis, to participate in the curriculum conference at Fresno last month. Miss Davis' presentation of the language teachers' point of view was given a very friendly hearing and is printed in this number of the *Modern Language Forum*. It is suggested that you call the attention of your administrative officers to Miss Davis' statement and also to the article by Miss Jenkins in this issue.

Another unique opportunity has also presented itself which challenges every modern language teacher in Southern California to have a part in presenting the claims and benefits of foreign language study before an even wider educational public. At the spring meeting of the Association, Dr. Aubrey A. Douglass suggested the publication of a modern language teachers' handbook. Doctor Douglass, Chief of the Division of Secondary Education, State Department of Education, has recently renewed this suggestion and assures us that the State Department will cooperate in the publication and distribution of such a handbook. The Executive Council of the Association, believing that this project might have far-reaching results, assigned the task of preparing the manuscript for the handbook to the Research Council, with instructions to complete the manuscript during the present school year.

The Research Council will hold a series of conferences to work out definite plans for the technique and scope of the publication, and the foreign language departments in all schools in Southern California are invited to send at least one member to these conferences to assist in this work. The Research Council would welcome such cooperation and any suggestions which might help in the accomplishment of this important task.

When the details of our plan are determined upon, we will ask certain well-qualified teachers to assume the responsibility of preparing material for the various parts of the handbook, but we shall be glad if a large number of our colleagues will voluntarily tell us what they would like to do. We are particularly anxious to have a large amount of material for the chapter on Integration. We, therefore, urge every teacher to send in a detailed description of any experiment, unit, or project undertaken in cooperation with other departments, or of any plan or device for integrating language learning with the students' vital experience. In each case, it should be clearly shown whether or not the project helped or hindered the students in the study of the language itself. Such information will be of great value to the Research Council, and a large part of it will be printed in the next two issues of the *Forum*.

At no time have we had a better opportunity to do constructive work. If we publish a really good handbook, it will not only be a credit to the Association, but it will exert a definite influence on the shaping and content of the modern curriculum.

F. H. REINSCH, *Chairman*.

*University of California at Los Angeles*

#### SPANISH SECTION

The Spanish Section of the Modern Language Association of Southern California invites teachers of Spanish and friends to an afternoon at the home of the Hon. John Steven McGroarty in Tujunga at 1:30 P.M., Saturday, December 12, 1936. Guests limited to 100. Tickets: 50c. Please make reservations with Mrs. Grace Davis, 3819 S. Hope St., Los Angeles (Phone RI-1185).

VIRGINIA DASSO, *Chairman*.

#### CENTRAL MEMBERSHIP COMMITTEE

Membership dues for the year 1936-1937 became payable October 1, 1936. Please remit promptly. Only the names of those having paid their dues before January 1, 1937, will appear in the annual *List of Members* to be published in the February 1937 number of the *Forum*.

Make checks payable to the Modern Language Association of Southern California, and mail to

MISS AUGUSTINE DALLAND

Secretary of the Central Membership Committee  
1759 Magnolia Avenue  
Los Angeles, California

## CURRENT WORLD PROBLEMS

### EUROPE TODAY: OBSERVATIONS

In endeavoring to review briefly recent European developments, to understand their causes and foresee their results, it is difficult to make a selection of the most significant events. Europe has become a land of surprises. It is a political and economic laboratory where, almost monthly, take place daring experiments and novel alarming combinations.

As we write, the most important phase of the Spanish drama is drawing to a close. The capital is besieged by the Rebels. Italy and Germany rejoice over the triumph of their political ideals. Russia still champions the Loyalists and declares that she will continue to support the Leftist Government established in Catalonia. France and Great Britain are willing to abide by whatever decision is finally reached by the Spanish people, but would not permit a regime under a German-Italian domination.

The military success of the Rightists may be ascribed to several factors: a better strategy based on "pincer" movements instead of frontal attacks, a superior quality of armaments, mostly of German and Italian manufacture, and a more experienced leadership. Premier Baldwin is responsible for the statement that the Fascist insurgents were simply better equipped and trained for the civil war than their foes.

An immediate decision of this tragic struggle would contribute toward assuaging the situation in Europe. The longer the outcome is in abeyance, the more time there is for unfortunate incidents to occur, of a nature to involve other countries. Without taking sides in the Spanish conflict, it can be said that a Rebel victory would probably ease the European situation. It depends, however, on what commitments General Franco has made to Italy and Germany. If he has promised air or naval bases in the Balearic Islands to Italy, and concessions in Morocco to Germany, France and Great Britain might withhold recognition. Franco was naturally inclined to promise much to win the war, but in order to win the peace he will stand in need of the financial cooperation of the democratic powers.

An Italo-German agreement whereby the two countries will work together on the major problems of Europe was reached in October by the two dictators. This understanding is hailed as an effort of the forces of "law and order" to arraign themselves against "forces of destruction." Hitler and Mussolini do not wish to go so far now as an alliance. Such a move would bind London and Paris even closer together; it would also strengthen the ties which exist between Paris and Moscow. The immediate effect of this promised cooperation is the recognition of the Italian conquest of Ethiopia and the admission of German political and economic interests in central Europe. But Count Ciano, Italy's foreign minister, is a brilliant diplomat, and out of that meeting may come a united Fascist front that may profoundly affect the future of Europe. The new policy of Belgium which gives a last blow to the Locarno Pact may be the first evidence of that realignment.

While material interests, and dreams of expansion may be given as reasons for the Italo-German *rapprochement*, it is also due, no doubt, to the similarity of their political philosophies. Italy and Germany regard themselves as pioneers and apostles of a new movement which they believe is Europe's only

hope of salvation from chaos and communism. They are filled with the crusading spirit and think that they are surrounded by enemies, countries infected with the democratic virus. It is understandable therefore that they should be mutually attracted. The problem is, What use will they make of their combined strength?

Great Britain is not waiting for further concrete evidences of Italian or German ambitions; she is increasing her armaments with an efficiency and rapidity sufficient to command respect and counsel prudence.

Chancellor Schuschnig has made himself dictator of Austria. Thus internal dissension is brought to an end, but Austria is left as the pawn of Italy and Germany. Schuschnig has not acted without the consent of Hitler and Mussolini. They plan to have an equal share in the control or direction of Austrian policies, so long as they remain in general agreement. *Il Duce* has sacrificed his dominant position in Austria to obtain German support in his Ethiopian adventure and will find it difficult to win it back, although the religious factor is in his favor.

An interesting aspect of the psychology of dictatorships is their evident desire to strengthen their influence and to increase their longevity through a closer association with the political and religious traditions of their people. Thus far Mussolini had shown superior statesmanship in his studied and persevering cooperation with the Monarchy and the Papacy. The support of these two venerable institutions has stood him in good stead in hours of trial. The Austrian and German dictators have undoubtedly read the fatal warning of the instability of a purely personal regime. So Chancellor Schuschnig has given new hope to Austrian monarchists by referring to the possibility of a restoration of the Hapsburgs. Likewise, Hitler is seriously contemplating an imperial restoration in Germany. Nazism could thereby be consolidated, provided the new Kaiser would be amenable. The prize is tempting enough for any royal candidate. The *Fuehrer's* preference would seem to be for Prince Ernest of the Brunswick-Lunsburg family, who in 1913 married a daughter of Emperor Wilhelm II.

Much has been written lately about an impending attack on Russia, inspired by Hitler's Nuremberg indiscretions. Observers point out that Britain's new Arab troubles, French unrest and Italian friendship give *der Fuehrer* all the necessary encouragement to wage war against Stalin. But German officers have been very much impressed by the recent maneuvers around Minsk and Kiev. The efficiency of the modern Russian army caused an unpleasant sensation among the Berlin military authorities. Moreover, rail transportation, still the weakest link in Soviet economy and defense, has for the time being taken precedence over everything else in Russian planning and with remarkable success. With their goal a peerless railway system linking all corners of the vast empire and, particularly, piercing the dangerous frontier zones at frequent intervals, the Soviets have made real history this last year.

The Assembly of the League of Nations has met this year in an atmosphere of pessimism. Its political role is for the moment submerged. But its weakness is merely a reflection of the distracted state of Europe. In the present confusion and uncertainty, the League is rendering a genuine service to man-

kind simply by keeping alive the ideal of international cooperation. Among the Great Powers, Great Britain, France, and Russia are determined to secure its survival as European chaos is the only alternative. In the meantime, it can use its experience and its influence in the economic field and help the nations to restore world trade through the stabilization of currencies and the abolition of quotas and exchange controls.

We had perhaps overlooked the truth that a fair measure of popular well-being is the foundation of international peace. The crisis of the modern world is largely a crisis of unemployment which began with the devastation and destruction of the War. Communism, Fascism and Nazism in Europe have a common root in the fact that great masses of people have never been able since the Armistice to make a satisfactory and assured livelihood. In their desperate struggle for existence they have turned, at one time, to agitators who urged them on to an aggressive class war against their fellow-citizens, at other times, to agitators who urged them on to nationalistic aggression against other nations. What they want is an honest job and a living wage and not plunder and conquest.

The question which invariably recurs is how soon will war break out again? Political writers and international observers have predicted a general conflagration every few weeks and undoubtedly will continue to do so. As a matter of fact, the probability of war has been quite remote during the last few years; it remains so even now. The governments are weighing more carefully than ever their chances of success as well as the ultimate cost of a European conflict. The Spanish revolution provided abundant provocation. The sympathy of the European powers was determined by the nature of their political regime, their desire to encourage the diffusion of their political and social ideals, and their anxiety to protect their nationals and their investments. In spite of the intensity of their feelings, in spite of their secret violations of an official neutrality, they have all taken pains to localize the conflict. Even the more bellicose governments do not seriously envisage a general war. In spite of fulminant declarations, intended to stimulate loyalty at home, in spite of his tremendous efforts in rearmament, Hitler is not quite ready for a military adventure. His four-year plan for the increase of his supply of raw materials and food products is sufficient proof of it. Germany, we are told, must be brought to independence of other countries regarding all products so far as this can be achieved by German capital, German chemistry and engineering, and German mining industries. Mussolini, on the other hand, although the confident leader of enthusiastic and efficient military forces, needs time for economic reconstruction. The financial strain caused by the Ethiopian campaign and the further funds needed for the development of the new Empire, will act as a restraining influence. He certainly can not borrow from Germany. He must ultimately seek the cooperation of the richer democracies. As for Russia, to precipitate a European war, in the presence of the very real menace on her eastern frontier, would be madness.

The outcome of the present feverish competition in armaments is not likely to be a war, which would be too devastating to bring profit to any one, but the call of a new international conference to set a limit to an armament race which, if prolonged, will cause general bankruptcy and foster new uprisings. Europe will soon realize what a rare opportunity she lost when she allowed



the plans of Aristide Briand for a unification of Europe to be discarded, because of national jealousies. Her eternal strife regarding frontiers has no other possible solution than the one proposed by that liberal international leader when he said, "Europe can never draw satisfactory geographical frontiers; our frontiers must be spiritualized."

American publicists repeat incessantly that Europe is about to be divided into two camps, soon to engage in a life and death struggle. They see millions of young men victims of blatant and spectacular appeals, ready to die for opposing dogmas, both involving violence, terror and the destruction of that freedom which was long regarded as the most valuable heritage of the western world. This is obviously an overstatement. As a matter of fact, these are not especially good days for Communism and Fascism. The defeat of the Spanish Leftists means a definite set-back for Bolshevism. Communism is losing influence likewise in France. The liberal socialism of the Blum cabinet seems to be gradually winning a victory over disorder and revolutionary agitation.

On the other hand, the Fascist victory in Spain is not helping Fascism at large. The Spanish civil war has been waged too cruelly and has been accompanied by too many horrors to encourage liberal countries to adopt the principles of Fascism. As seen from London and Paris, the issue is not between Fascism and Communism. The democracies are growing confident of their power, and have already consolidated their financial resources as a warning to their detractors. Premier Blum makes considerable capital at home and abroad of America's open support of the democracies. He understands the isolationist susceptibilities of the American people, but also believes that the United States wishes him to steer a straight course between Fascism and Communism. There is no doubt, moreover, that Washington and London agreed to the new franc parity primarily to make France financially sound and capable of upholding the peace of Europe. The future of democracy is not so dark as it has been painted.

PAUL PERIGORD

*University of California at Los Angeles*

### SOME ASPECTS OF THE SPANISH CIVIL WAR

It is indeed difficult for the intelligent and honest reader, either American or Spanish, to know what to think and how to judge the events that have been developing in Spain during the last few months. On account of the extraordinary nature of the circumstances, of the passions of one and the other group, of the prejudiced information, we see everything as reflected in a mirror where we can only perceive with difficulty vague and distorted images, which are an absurd mystification and a grotesque caricature of reality. We shall try to make the best and most dispassionate *résumé* possible of such sad events.

In the middle of July (the 18th to be exact) the Spanish Government was surprised by the military rebellion that brought with it the bloody civil war that every day is causing new disasters and new victims. The *coup* could not have been better prepared. Except for a small minority, all the officers of the Army and Navy responded to it. Those who took part in this rebellion expected a rapid and complete triumph; the domination of the whole country by surprise and by means of arms would be a matter of hours or days. The

loyalty to the Government of the popular masses, of the sailors of a part of the navy who, like some groups of soldiers, rebelled against their officers, saved Spain, for the moment or permanently, from falling under a military-fascist dictatorship.

The country then divided into two sectors, formed respectively in this way: on one side the great majority of the Army (from eighty to eighty-five percent of the officers), the aristocracy, the big landowners of Andalusia, Extremadura and Castile, the Fascist organizations, the Monarchist and Carlist groups, some very conservative Republicans, and the Church; on the other side, constituting the Popular Front, almost all the great mass of rural and industrial workers, divided into various groups—Republican, Fascist, Syndicalist, and Communist (the smallest group in numbers but a very active one)—to which must be added the great majority of the intellectuals.

The struggle has had from the first days the characteristics of a great catastrophe. The rebels, who thought victory would come to them so rapidly and easily, after plunging Spain into one of its greatest tragedies, had to summon from Africa the Moorish troops and soldiers of the Foreign Legion. Since then the Moors and Foreign Legionnaires have played the most important role in the hardest and most decisive battles of the present civil war, against the popular militia which was badly armed and without military training. If we take into account this difference in armament and training between the two camps, and add to it the advantage in favor of the rebels of the surprise element (an element almost always decisive in this kind of *coup* by force) and the help which from the start they had been receiving from several foreign powers, it is very extraordinary that the Government was able to keep under its power the greatest centers of population, with the exception of Seville, and of economic and industrial resources. This energetic resistance of the Popular Front against forces superior in military discipline and means of attack, this resistance which has been receiving very hard blows but which has never been dismayed nor considered itself conquered, has been until now the greatest triumph of the forces of the Government, and, probably, will be in the long run one of the most decisive factors in this war.

The landing of the Moorish troops and those of the Foreign Legion, the capture of Irún and of San Sebastián, the failure of the expedition of government forces to the Balearic Isles, the surrender to rebel forces of important strategic places such as Badajoz, Talavera de la Reina, Toledo, and likewise of others almost at the gates of Madrid, have marked a slow, but decisive advance of the rebels toward one of their important objectives: the taking of Madrid, which was considered for several weeks by them and, in general, by the press, as an inevitable and imminent event. From time to time news reaches us from other fronts on which the fighting continues violently: those of Aragón and Asturias. The siege of the cities of Zaragoza and Huesca by the loyalist forces is still going on; according to the latest news, in Huesca ammunition is becoming scarce and the morale of those besieged is weakening. The Asturian miners who took possession of almost all the city of Oviedo were conquered and expelled from the city by rebel forces, but according to the latest reports they and loyalist troops are ready to retake it.

A couple of days ago (I am writing these lines the first of November) an unexpected and energetic offensive of the government militia inflicted a hard blow on the rebel army. For the first time the Government seems to possess

abundant and efficacious war material. Will this triumph of the loyal forces be the starting point of a new phase of the war, in which the Popular Front will have the upper hand, and will continue from now on advancing toward the final victory? It is too soon and the situation is too complicated for one to use discreetly the prophetic gift which so often has put in a difficult and ridiculous position those who have been using and abusing it repeatedly during the first three months of this tragic civil war. Whether or not Madrid falls under fascist-militarist domination, everything seems to indicate that the war still has a great number of surprises and tragedies for us. If the rebel troops have powerful forces well disciplined and armed, those of the government have with them the great mass of the country. Also the enthusiasm of the government militia is far from decreasing and their discipline and supply of war materials appear to be increasing day by day.

Be the outcome of this struggle, which promises to be very hard and cruel, what it may, the future looks dark and disquieting for the Spanish people: the nation crushed for a long time under the weight of economic losses, the country and the cities strewn with ruins, a great part of the youth killed or disabled for all reconstructive work, and millions of souls poisoned by the rancor created by this fratricidal fight. Among so many disasters one can vaguely discern a remote hope that could compensate, up to a certain point, such cruel sacrifices: that the Spanish people would be able to eliminate after this war the obstacles that certain classes and institutions had placed in their way toward a life more prosperous, more humane, more just.

ANTONIO HERAS

*University of Southern California*

Postscript (November 9).—In the few days that have passed since I wrote the preceding lines, the rebels have fought their way to the outskirts of Madrid, and in these decisive days, at least of the first phase of the war, many questions cross through our minds.

Will the rebels succeed in taking Madrid as easily as they believe, or as they pretend to believe? Has Madrid organized its defense as the government's spokesmen are saying, making a fortress of each public building and house? Will the morale of the militia and the population of Madrid be strong enough, as we believe it will be, to make the surrender of Madrid so costly that even in the case that the rebels succeed in taking it, it will be a crushing blow to them for the succeeding periods of the war? Will the army that we heard has been organized in the eastern part of Spain arrive in time to save Madrid? . . . Only the near future can give us the answer to these questions.

A. H.

#### A LETTER FROM PRESCOTT TO GAYANGOS: AN INTERESTING PARALLEL

Whether or not history repeats itself is a moot question, resolved usually in definitions of variables and constants. But it does continue itself, and we of the twentieth century, who feel unique simply because we are alive, sometimes mistake accelerated tempo for change. The Great War did set the world adrift; it by no means destroyed its own antecedents. In 1848 Europe seethed with revolutions, many of whose objectives were subsequently attained, although

the revolutions themselves proved abortive. In May of 1848—the same month in which, for instance, a French provisional (“popular front”) government of five Republicans and four Socialists convoked the National Assembly, the American historian William H. Prescott wrote a letter to his friend the Spanish scholar Pascual de Gayangos. One paragraph from this letter is so applicable to world conditions in 1936 that it startles the reader with its timeliness:

... But who will read books nowadays about auld lang syne, when they can get so much more stirring matter in the newspapers! This is the age that makes all past history tame, and turns history into romance. We have become so much accustomed to feeding on revolutions, that when a steamer arrives, we expect to hear of some other government turned topsy-turvy, and crowds assemble at the offices of the public press to get the tidings. All, however, are not equally sanguine as to the results; and I for one entertain great distrust of the capacity of the uneducated millions to exercise the full extent of political power that can be claimed by a democracy of long standing. Universal suffrage in France and Italy! I tremble for the poor people, lest the fumes of freedom should mount too suddenly into their crania.—Some evidence of this is given by the late doings at Rome—and indeed, by the whole course of things in Paris. Then how are you to escape a general war? Revolutions within and war without! It is a gloomy picture—and the bright spot to cheer the friend of humanity must be the hope that a more secure constitutional freedom will be eventually established among the European nations. We must look on these convulsions as the throes which are to give birth to Liberty. This is all very well for the lookers on; but for those who are to be the victims of these convulsions, it will not be a perfect consolation that their posterity may gain by it.—I think we here are safe from this kind of Revolution. Unless, indeed, the communist philosophers<sup>1</sup> should get up a division of property for the benefit of the millions. But I think there is too much principle, as well as property in this community, to endorse such speculations. What is to become of Spain, in these tempests? . . .<sup>2</sup>

ERNEST H. TEMPLIN

*University of California at Los Angeles*

<sup>1</sup>There was in Europe at this time much labor unrest, and considerable socialistic aspirations. The famous *Communist Manifesto* of Marx and Engels appeared in 1847, the very year in which the American Brook Farm broke up.

<sup>2</sup>*Prescott: Unpublished Letters to Gayangos in the Library of the Hispanic Society of America*, ed. Clara Louisa Penney, New York, 1927, pp. 76-78.

## REVIEWS

*Friedrich von Spee's Trutznachtigall.* Mit Einleitung und kritischem Apparat herausgegeben von Gustave Otto Arlt. (*Neudrucke deutscher Literaturwerke des XVI. und XVII. Jahrhunderts*, No. 292-301. Halle/Saale, 1936. Pp. XXIV + 344 + XXV-CLXXXI.)

There are books and books, even among those written by professors.

We have heard of some branches of industry where the workers, unbeknown to themselves, contract some mysterious malady and waste away in some uncanny fashion; just so it is in the business of "scholarship." Here the dangerous branches are history and philological research, and the worker's vitality and aliveness are constantly in danger of being insidiously sapped unless he be endowed with a strong socio-philosophic urge. The researchers in these fields should be not unlike bold scouts whose reports and findings will determine the march and the fortunes of the heavy masses that struggle along farther back. If a "scholar," let us say, were to collect some hundred pages of references to social conflicts during the Middle Ages only to find that it was a world of chaos in those days and that the world has not improved a whit since that time, his compilation would be pseudo-scholarship and talmigold because his findings would be essentially untrue; they would ignore all that which has been accomplished in human relations, social responsibilities, in international cooperation since that time, even though many problems are still unsolved and even though the bread-and-butter question be still with us, making, alas, mountebanks, lickspittles, or knaves of but too many of us. The smugness of such superficial findings by this hypothetical "scholar" would be due not to a lack of diligence or of average intelligence on the part of the researcher, but to his lack of that spiritual quality which alone gives dignity to research. No one should be allowed to function at public expense as a scholar who palpably lacks a deep faith in human progress and a high conception of the function which the scholar has to perform in furthering human happiness, or at least the chances for it.

The book to which we have called your attention in the title belongs to those which are a credit to our profession, and it shows the philologist at his best. He may be likened in this instance to the archaeological explorer who knows his geological strata thoroughly and who is well versed in the technique of assembling scattered fragments in such a way that the masterpiece of a by-gone age reappears before us in its pristine splendor and to our delight and edification.

Friedrich von Spee, whose death occurred about 300 years ago, was a notable man, notable for his manliness and for his spirituality, and we can never overdo keeping alive and brightly shining the memory, records, and urges of those who have exemplified noble courage and spiritual depth.

Friedrich von Spee is remembered for two works: one called *Cautio criminalis* which is a bold polemic against witchcraft persecution at a time when his was a voice in the wilderness and when the "respectability" of his day still firmly believed in it; the other is called *Trutznachtigall* and is a collection of 51 lyric poems. Spee, having been a Jesuit father, naturally lives in catholic-religious images, and the general trend of his being is that of the religious mystic, yet he possesses beyond all this a sweetness of diction all his own, a melodiousness of meter and rhythm that proved an enrichment to the

the revolutions themselves proved abortive. In May of 1848—the same month in which, for instance, a French provisional (“popular front”) government of five Republicans and four Socialists convoked the National Assembly, the American historian William H. Prescott wrote a letter to his friend the Spanish scholar Pascual de Gayangos. One paragraph from this letter is so applicable to world conditions in 1936 that it startles the reader with its timeliness:

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*Friedrich von Spee's Trutznachtigall.* Mit Einleitung und kritischem Apparat herausgegeben von Gustave Otto Arlt. (*Neudrucke deutscher Literaturwerke des XVI. und XVII. Jahrhunderts*, No. 292-301. Halle/Saale, 1936. Pp. XXIV + 344 + XXV-CLXXXI.)

There are books and books, even among those written by professors.

We have heard of some branches of industry where the workers, unbeknown to themselves, contract some mysterious malady and waste away in some uncanny fashion; just so it is in the business of "scholarship." Here the dangerous branches are history and philological research, and the worker's vitality and aliveness are constantly in danger of being insidiously sapped unless he be endowed with a strong socio-philosophic urge. The researchers in these fields should be not unlike bold scouts whose reports and findings will determine the march and the fortunes of the heavy masses that struggle along farther back. If a "scholar," let us say, were to collect some hundred pages of references to social conflicts during the Middle Ages only to find that it was a world of chaos in those days and that the world has not improved a whit since that time, his compilation would be pseudo-scholarship and talmi-gold because his findings would be essentially untrue; they would ignore all that which has been accomplished in human relations, social responsibilities, in international cooperation since that time, even though many problems are still unsolved and even though the bread-and-butter question be still with us, making, alas, mountebanks, lickspittles, or knaves of but too many of us. The smugness of such superficial findings by this hypothetical "scholar" would be due not to a lack of diligence or of average intelligence on the part of the researcher, but to his lack of that spiritual quality which alone gives dignity to research. No one should be allowed to function at public expense as a scholar who palpably lacks a deep faith in human progress and a high conception of the function which the scholar has to perform in furthering human happiness, or at least the chances for it.

The book to which we have called your attention in the title belongs to those which are a credit to our profession, and it shows the philologist at his best. He may be likened in this instance to the archaeological explorer who knows his geological strata thoroughly and who is well versed in the technique of assembling scattered fragments in such a way that the masterpiece of a by-gone age reappears before us in its pristine splendor and to our delight and edification.

Friedrich von Spee, whose death occurred about 300 years ago, was a notable man, notable for his manliness and for his spirituality, and we can never overdo keeping alive and brightly shining the memory, records, and urges of those who have exemplified noble courage and spiritual depth.

Friedrich von Spee is remembered for two works: one called *Cautio criminalis* which is a bold polemic against witchcraft persecution at a time when his was a voice in the wilderness and when the "respectability" of his day still firmly believed in it; the other is called *Trutznachtigall* and is a collection of 51 lyric poems. Spee, having been a Jesuit father, naturally lives in catholic-religious images, and the general trend of his being is that of the religious mystic, yet he possesses beyond all this a sweetness of diction all his own, a melodiousness of meter and rhythm that proved an enrichment to the

German tongue, and a sureness of note which can be possessed only by a person whole within himself and of a superior sort.

This is not the place to speak in detail of the labor and devotion that this critical edition entailed; suffice it to say that nothing has been left undone in the way of search and research to make it a "critical edition" indeed, honestly and with completeness. It is also free in its preface and notes from pompous stuffings and self-laudations as one finds, alas, but too often in similar publications. This critical edition, with its many variants, Professor Arlt has complemented on the bibliographical side by an article entitled "Friedrich von Spee's *Trutznachtigall*: The Editions and a Bibliography".<sup>1</sup> It bespeaks the same spirit of honest devotion to a worthwhile task.

FRANZ SCHNEIDER

University of California

*Neu-Helvetien. Lebenserinnerungen des Generals Johann August Sutter. Mit 35 Bildern und 2 Karten. Nach den Handschriften erzählt von Erwin Gustav Gudde. (Frauenfeld and Leipzig, Verlag Huber, 1934.)*

Johann August Sutter, 1803-1880, arrived in California in the year 1839 after a roundabout journey from St. Louis over Fort Boise to Vancouver, to the Sandwich Islands, thence to Alaska, back to Vancouver, and then down to San Francisco. In the next two years he built up a realm for himself on the site where now stands Sacramento. His retainers were at first a small group of natives from the Sandwich Islands. To these were added California Indians and new settlers, many of them of German origin. He granted them protection, exacted fealty from them, and played an independent role in the new country. Fort Sutter was defended as early as 1841 by two cannon and a hundred and fifty Indians, a number which increased with the years. The Russians seemed to regard Sutter as an independent potentate when, in the year 1841, they offered to sell him the Russian possessions in his vicinity, Fort Ross and Bodega, for \$30,000. Sutter's aid was asked and given against uprisings during the Mexican regime. Sutter listened to an offer of \$100,000 for his estate but declined at the request of his subjects. He had little interest in the plans of Fremont and the Bear flag rebellion and hoisted the American flag promptly on June 28, in 1846. In 1847 the war with Mexico was over, gold was discovered at Sutter's mill, and Sutter's power came to an end. His men deserted him to search for gold, his property was left undefended, and the gold seekers stole what they needed.

For many years forgotten, Sutter came of late into new prominence with Blaise Cendrars' work (1925), *L'Or, ou la merveilleuse histoire du général Johann August Sutter*. Cendrars' ready-made mythology has passed into literature in Zweig's *Sternstunden der Menschheit* and Bruno Frank's *Der General und das Gold*.<sup>2</sup>

<sup>1</sup>Modern Philology, Vol. XXXIII, No. 2, Nov. 1935, pp. 159-168. For a consideration of Spee's place in literary history, see also Gustave O. Arlt, "Friedrich von Spee and Martin Opitz. A Contrast in the Mechanics of Lyric Technique", *Modern Language Forum*, Vol. XXI, No. 2, May 1936, pp. 65-75.

<sup>2</sup>Short stories by Zweig and by Kisch, dramas by Wolff, von Arx, Möller, and Dana have also chosen Sutter as a central figure. All of them distort his personality or aims. See Kübler in *Monatshefte für den deutschen Unterricht*, March, 1935, p. 112.

Meanwhile authentic sources of information were lying untouched. Sutter had dictated his memoirs to H. H. Bancroft in 1876. Bancroft had used what he needed for his seven volume history of California, the rest lay unused in the Bancroft Library of the University of California. Here too was the never published *Diary of New Helvetia*, which the general and his staff had kept from 1845 to 1848 in Fort Sutter.

The most imaginative fiction is often less interesting than the plain truth. It would be too much to say that Gudde's *Neu-Helvetien* gives us the real Sutter, but it is Sutter's real Sutter. Gudde lets him tell his own tale in his own words. Historical errors are corrected and the tale is ordered chronologically, otherwise the author intrudes only in the footnotes.

German-Americans will read the book with especial interest, but few readers will be able to pause before the book is finished. Sutter obviously thought well of himself, but he speaks through this book without pose or affectation. If he exaggerates now and then it is only a sign that he was a typical American pioneer. His style is simple, he meditates little and narrates in a lively fashion. The work could easily be used by students. It is incomparably easier to read than, let us say, Carl Schurz's *Lebenserinnerungen*. The importance of the German element in the settlement of California comes to light. Probably no one is a better authority on this phase of history than Mr. Gudde (cf. his recently published *Memoirs of Theodor Cordua*, San Francisco, 1933).

The book is of course without vocabulary but even so it could be read in advanced intermediate classes in colleges and universities. It would appeal in the liveliest fashion to young students and at the same time it has historical value for those seriously interested in German-American or plain American history.

The last word must be devoted to the make-up of the book. It is in the clearest and most beautiful of type. There are five or six misprints, of which only one (p. 44) is annoying: "Mit der Bewilligung aller Reussen" should read "Mit der Bewilligung des Kaisers aller Russen." There are thirty-five contemporary illustrations, many of which have never been published before. The book is attractively bound after the newest fashion.

LAWRENCE M. PRICE

*University of California*

*French Literature before 1800.* Edited by Robert Bell Michell and Robert Foster Bradley. (New York, F. S. Crofts and Co., 1935. xv + 493 pp. \$3.00.)

In the brief preface the authors state that their purpose is "to furnish basic material for one semester's work in a year course tracing the development of French literature from 1600 to 1900." Their conviction is that the first semester should be devoted to the two centuries of classicism which essentially end with the Revolution.

Although the title might reasonably seem to include the mediaeval period and the sixteenth century, there are but few selections from the earlier period. The editors correctly suggest that the older language is "beyond the capacity of any but very exceptional third-year students." The assumption is wise for an "introductory" French survey course.

However, the beginnings are represented by short selections from the *chansons de geste* (Roland); from history (Froissart's account of the bourgeois of Calais); lyric poetry (Charles d'Orléans and Villon). In the case of the first

two a modern French version is printed below the original texts; with the lyrics, the antiquated words are either suggested in parenthesis in the text or in the footnotes. There are also notes of a biographical and historical nature.

The sixteenth century is represented by selections from Marot, Rabelais, Du Bellay, Ronsard and Montaigne. The passages are wisely chosen and difficulties in language, etc., are explained in footnotes.

Coming now to the body of the book, we find the 17th century illustrated by some 235 pages of text chosen from 22 of the important writers. In each case the text is supplemented by comments on the authors, these comments being taken from the great masters of French criticism. There is a glimpse of important movements in the century: Statutes of the French Academy, *préciosité*, and the Quarrel of the Ancients and Moderns. No effort has been made to include any long selections from the dramatists because the editors are of the opinion that entire plays should be read as supplementary reading. On the other hand, they show excellent judgment in giving rather extensive passages from Mme. de Sévigné, La Fontaine and La Bruyère that reveal much of the life and philosophy of the period.

Approximately 200 pages are accorded to the 18th century. Here fewer authors have been picked: Lesage, Montesquieu, Voltaire, Diderot, Rousseau, Buffon, Saint-Pierre and André Chénier. However, the *Encyclopédie* is not forgotten. The editors have sensibly decided to give a glimpse of the trend of serious thought instead of dealing with the purely artistic creations,—hence we do not find the Abbé Prévost, Marivaux or Beaumarchais, although these are suggested to the student as material for outside reading.

Criticism of any anthology for its sins of commission and omission—particularly the latter—is a simple matter. Any reader of French literature has his accumulated store of favorite passages, some of which will not be found in this anthology. But to include all that one may wish to see is obviously impossible; the only question is whether the student will gain what he should from an "introductory survey." To this there can only be an affirmative. This anthology provides a thoroughly satisfactory introduction to any more extended period-course, particularly because in the case of each author we have a full bibliography of the principal works. The student may thus extend his reading profitably.

It may perhaps be argued that a survey course should comprise mention of many more names. A text that presumes to bear the title of a "History of French Literature" will necessarily do this. But, from the standpoint of an elementary student, there is danger that such a treatment will be but a list of names. The editors of this work have been wise in their choice.

*French Literature of the Nineteenth Century.* By Robert Foster Bradley & Robert Bell Michell. (New York, F. S. Crofts and Co., 1935. x + 448 pp. \$3.00.)

This volume is complementary to *French Literature before 1800* by the same editors and is based upon the same general principles. To quote the editors' preface: "This volume contains: twenty *contes* and *nouvelles*, representing eight authors; eighty-three poems, chosen from twelve of the most important poets; excerpts from seventeen critical essays and prefaces (four are given in full) by thirteen writers; and one historical selection from Michelet." The total constitutes a really representative list of writers from Chateaubriand and Mme. de Staël to Mallarmé and Anatole France. The selections from

each author are prefaced by a short account of his life and work, together with a brief bibliography of his more important writings.

The compilers of any anthology must inevitably meet criticism of their choices and omissions. It is dubious whether they are justified in presenting practically the whole of *Atala*. Some cutting here would have made it possible to include a part of Mme. de Staël's discussion of dramatic art and a passage from Lamartine's *Destinées de la Poésie*. We should also prefer to substitute Vigny's *Mont des Oliviers* for *La Maison du Berger*,—these are, however, wholly matters of personal liking. But we strongly feel that the passage from *Gobseck* which resumes so clearly the novelist's social philosophy, or any one or two of several characteristic scenes from *Le Curé de Tours*, Eugénie Grandet or *Le Père Goriot* would have been far more typical of Balzac than *Jésus-Christ en Flandres*. It is also the reviewer's opinion that Sainte-Beuve's essay on Musset has more significance than the one on Chateaubriand. The selections from the Parnassians and their associates and followers show, in the main, good judgment; possibly there could have been a better picking from Sully-Prudhomme. But why omit Banville and Coppée entirely when including Jean Arthur Rimbaud? Nor can we entirely agree that the power of Zola is best shown in *L'Attaque du Moulin*; surely, better choice would be the Bazeilles episode from *La Débâcle*, the fight in the laundry from *L'Assommoir*, or even the critical moment of the miners' strike from *Germinal*.

Finally, although the editors give their reasons for excluding any selections from the drama of the century, it seems a pity to omit certain scenes from Augier's *Le Gendre de M. Poirier*. One may readily grant that it is preferable to read an entire play; however, it is perhaps unfortunate that we do not have some glimpse of dramatic technique to emphasize the importance of this genre in the nineteenth century.

It is possibly unfair to raise questions about the wisdom of the passages chosen. That which must be omitted is so enormous in comparison with what can be included that personal preference can hardly be avoided. Assuredly the selections given will afford an excellent introduction to the study of nineteenth century French literature,—this, we understand, is the editors' intention.

Both this volume and its companion are attractively and substantially bound, the paper and printing are good, and the proof-reading has been done with great care.

H. R. BRUSH

University of California at Los Angeles

*Locos. A Comedy of Gestures.* By Felipe Alfau.<sup>1</sup> (New York, Farrar and Rinehart, 1936, xiv + 307 pp. \$2.50.)

Hazlitt has said: "Man is a poetical animal and delights in fiction." If this is so, and if you admit that the interest of romance is aroused by two effects as contradictory as human nature, novelty and recognition, read *Locos*. Stephen Vincent Benét, after reading the manuscript, called it "original as a kangaroo."

Here you will meet a real as well as a fantastic Spain, sharply observed in mature youth and also seen through the mist of recollection of a boy who, at the age of twelve, left his native land to settle in New York. You will meet

<sup>1</sup>Brother of Sra. Jesusa Alfau, the wife of Professor Antonio García Solalinde of the University of Wisconsin.

characters difficult to forget. There is Fulano, about whom "hung a cloud of inattention." His study of books on personal magnetism, his shouting "Fire!" on the corners, and his throwing stones at jewelry windows, did not pierce the void around him. Even the beggars neglected him. On the advice of the author, he had to commit an obscure suicide to gain "fictional identity". Don Laureano, the princely beggar, impervious to sentiment, yet a *gourmet* of sentiment. Don Gil, the fingerprint expert, who, like a puppet drawn by the strings of tragicomedy, sacrifices himself to that oppressive and immoral thing called knowledge. Don Benito, the prefect of police, symbol of the coercive class, empty, short, and fatuous. Don Benito's sense of situation is keen, but he is not squeamish in the process of creating it. When he confronts his own brother in disgrace, Alfau makes him utter these ironic words: "I never suspected that I could receive news of such magnitude without collapsing; let me at least raise my voice; let me work myself into paroxysm. Men should not fail situations to such a degree".

You will also meet Chinelato, "always after love and adventure and then the paradox . . . by running after the practical he had lived a most romantic life." "His life is a lesson," says Alfau. But it cannot be learned beforehand, for life itself is each one's lesson. Of mysterious half-breed origin, Chinelato rows in a convict ship, is a skipper in the China seas, knocks out his way to fame and riches under all skies—as boxing champion, sugar plantation hand, white slaver, butterfly charmer in a circus, collector of bad debts—and ends as a trader in dead men's clothes, who dreams of selling the Sahara sands as a great cleanser at ten cents a box. Tied to his chariot are women, food, drink, the gambling thrill. "He had money and he knew the price of men. He set down a pile of gold and then added more gold to it, and as the pile grew taller, the man grew weaker, until the pile collapsed and the man fell, too." A great fellow, this Chinelato, in whom are intertwined bizarre human types and occupations, quips and turns. Conrad or Baroja would not have disdained fathering him.

And there is the anemic Señorita Iturbe, hungry for dark muscle of the tropics. And the antiquated Doña Mariquita, her house full of relics and chronic cough, serving her pastry to the guests "like a priest delivering communion." To soothe her sterility she kept the coffin of an imaginary dead child of her own. When she spoke of it "she staggered a bit effectively and laid her hands on our shoulders as if we were two supporting characters before a large audience: true Sarah Bernhardt style." And the necrophile, Doña Micaela, whose clothes "did not cover a resilient flesh that yields and adapts itself to its surroundings—one realized that clothes sometimes have feelings". And many more extraordinary personages who tramp through the pages with all the consequences of their inconsequences.

In this first novel you will find, besides inventiveness, other wares displayed unobtrusively. A style, direct and precise, that can harbor within dignity the crude popular idiom; a comic vein not fed by word-play and mechanical devices, but by the intellectual humor of "de-solemnizing" that which people think is very solemn and is not so solemn after all; the critical consciousness of poking fun at the over-exalted literary game—and yet it must be said that the author himself indulges in some artifice, for his counter-logics and his confusion of "reality-fiction" and of "time-space" are Pirandellian and Proustian; an uncanny insight into human psychology and situation; creative range, for in this



brief book the types of writing extend from the plain account of fact to the prose poem; the dramatic power of dialogued scenes of superb texture; narrative facility evident in the well-told anecdotes that enrich the main tales; and finally, a poetic sense of form that expresses itself in the most varied schemes of composition. Each of the seven stories is a separate entity wrought in a different technical pattern, and yet all blend into perfect unity through a skillful musical-like arrangement. The characters are first introduced as the *motifs* of a symphony and then developed by each other (a Cervantine trait), with the result that there are as many protagonists as characters. Is not life something like that?

You will conclude with me that it is too bad, when so much trash sees the light of day for its own detriment, that a book of such literary weight has had to wait eight years to be published—for the prologue is dated 1928. If you are of the "corresponding sort", you will write a post card to the publishers congratulating them on their good sense and enterprise in these "Discoveries"—thus they proudly label the series which this book inaugurates. You will tell them that as prospectors of the ground of this "lost generation of the thin years", they are lucky to have staked a good claim with Alfau's *opus*. The sample ore they exhibit points to a mine of rich metal.

JOAQUÍN ORTEGA

University of Wisconsin

## TEXT BOOKS

### FRENCH

*Basic French.* By Grace Cochran, Helen M. Eddy and Isabelle C. Redfield. (D. C. Heath and Co., 1936. xiv + 597 pp.)

This volume of 597 pages is an addition to the Heath-Chicago French Series, edited by Otto F. Bond. It "presents in a single volume the 275 pages of reading material of *Si nous lisions* and *Pierrille*, slightly revised, and twenty-six lessons of an entirely new recognition-type grammar, *Avant de lire*." Like the other volumes of the Chicago French Series, the objective is the development of the power to read without the medium of translation.

The grammar, which is presented inductively, is reduced to a minimum and prepares for the reading lesson immediately following. The twenty-six lessons are "arranged in pairs, each pair consisting of a grammar lesson and a unit of reading material."

The book makes use of a basic vocabulary of about 1300 words taken for the most part from the highest quartile of the Vander Beke and Cheydeur Frequency Lists.

At the conclusion of each reading unit, there is a recommended list of supplementary reading in English, a feature which will commend itself highly to teachers desirous of introducing their pupils at an early stage to a study of French civilization and culture.

This book will find favor with those who wish to dispense with the routine study of formal grammar and to begin immediately to read. It is to books of this type that teachers of modern languages must look for the salvaging of modern language studies in our schools and colleges.

HUGH S. LOWTHER

#### *Occidental College*

*Candide, ou l'Optimisme.* By Voltaire. Edited with introduction, notes, and vocabulary by George R. Havens. (Henry Holt and Co., 1934. Pp. lxiii + 149 + lxi.)

This is one of the few texts suitable for high school, undergraduate or graduate students. As a novel of adventure it is as thrilling as Dumas. As a satire on Optimism it invites the more advanced student to study the philosophy of Pope and Leibnitz. With its thirty chapters of from two to four pages each, a minimum of difficult constructions and idioms, a vocabulary that does not differ essentially from that of French texts rewritten by foreigners for high school use, short descriptions, abundance of conversation, language thoroughly modern (with rare exceptions) in syntax and vocabulary, *Candide*, just as it came from the pen of Voltaire, meets all the present-day specifications of a high school or elementary college reader. The vocabulary is complete. Introduction and notes deal with the life and works of Voltaire and all the problems concerning the historical setting of the novel. Dr. Havens has thoroughly mastered all that has been written on *Candide*, and adds the results of his years of discriminating and scholarly study of the author and his novel.

*Nine Classic French Plays.* Edited by Joseph Seronde and Henri Peyre. (D. C. Heath and Co., 1936. Pp. vi + 748.)

This book is a revised and enlarged edition of the authors' *Three Classic French Plays* (Heath, 1935. 253 pp. *Le Cid, les Précieuses ridicules*, and

*Andromaque*). It contains the same introduction, Bibliography, studies of the life and works of Corneille, Molière, and Racine, *explication de texte* of a passage of *Le Cid*; and, in addition, Corneille's *Horace* and *Polyeucte*, Molière's *Misanthrope* and *Le Tartuffe*, Racine's *Phèdre* and *Esther*, an *explication de texte* of a passage of *Phèdre*, and a revised vocabulary. Its purpose is to supply adequate material for a survey course in French classic drama, whereas the smaller book is intended as an introduction.

Good pedagogical features are "synopses" or "analyses" of plays, the two examples of *explication de texte*, and differentiation between French classic drama and that of Shakespeare and other types. Introductory comments on the nine plays are written in an attractive style and plausible suggestions are frequently given for the interpretation of difficult problems: e. g., the rôle of Pauline in *Polyeucte* (pp. 173-4).

Not so satisfactory is the General Introduction, dealing with French drama from the beginning through the seventeenth century. To say that "by the beginning of the sixteenth century" certain forces "had about done away with the old French theatre" is to ignore the fact that *mystères* flourished in Paris until 1542 and in the provinces much longer (see Petit de Julleville, *Les Mystères*, II, 77-174, for dates of performances). The importance of tragi-comedy as a continuation of medieval *drame libre* culminating in *Le Cid* is insufficiently explained (tragi-comedy is defined on p. 6 as "a tragedy with a happy ending!"), as is the development of comedy before Molière, although a good deal is said about tragedy before Corneille. In treating the French stage of the seventeenth century (pp. 6-7) no distinction is made between multiple stage setting, as in some of Rotrou's plays, and a stage representing a place with dimensions approximately those of the stage itself, as in *Horace*; price of admission to the parterre is given as 15 sous, whereas it varied greatly during the century; and accessories are described as "few and primitive," true only of certain plays but not of many others, including a number described by Mahelot.

Elsewhere there are a few repetitions of doubtful or erroneous statements: that Richelieu "took umbrage at a play [*Le Cid*] which displayed such independent genius" (p. 15); that one of the sources of *Horace* is "Plutarch's *Life of Tullus Hostilius*" (p. 101), a point which the present writer disproved by showing that Plutarch wrote no such "Life"; that Molière's wife, Armande, was Madeleine Béjart's daughter (p. 301. On p. 259 she is described as "the sister or perhaps the daughter . . . of Madeleine", the former relationship being the one now considered true). *Dionysius* (*sic*, p. 101) may be a slip for Dionysius of Halicarnassus, one of the sources of *Horace*. Finally, to characterize Racine's use of three instead of five acts in *Esther* (1689) as a "bold innovation" (p. 645) is to overlook previous three-act plays, including nine by Molière alone. Neither was it a "bold innovation" to use two apartments and a garden for the setting of *Esther*, but rather a return to Corneille's conception of the unity of place.

It is to be expected that errors of commission and omission will creep into a work dealing with French drama before Corneille and with three dramatists about whom so much has been written; but they should not make us overlook the fact that this book has unique features (synopses, *explication de texte*) and will arouse students' interest in comparative literature and give an understanding of the salient features of French classic drama.

LAWRENCE M. RIDDLE

University of Southern California

*La Tâche du petit Pierre* [Mairet] and *Aucassin et Nicolette*. Edited by Adeline Kuhn and Paule Henriette More. (Henry Holt and Co., 1936. 230 pp. \$.84.)

Adapted for early reading, these two stories are a direct answer to an ever-crying need—something to bridge the gap between first year preparation and the difficult second year when students are plunged into literature with idioms and vocabulary with which they are not familiar. These little stories can be read quickly and will give students real enjoyment, for they will comprehend without slaving over translation and thumbing vocabularies; consequently their interest in the language will be keener and they will have far more of the feeling of the language.

The sympathy and interest of any boy or girl would immediately be aroused by the pathetic but heroic little figure of Pierre. His mother's dying wish is that Pierre find his uncle, his father's brother, in Paris and try to pay him the debt that Pierre's own father had incurred long before his death. Pierre meets with many adventures en route, from being robbed to being greatly befriended, and at last arrives in Paris. His uncle welcomes him, but his aunt never shows him any affection, until one day Pierre saves the life of his little cousin at great risk to himself. Then she takes Pierre, too, as her own son and his life is filled with happiness.

*Aucassin et Nicolette* tells the old French love story in words that make it easily understood. While I am not confident that some high school students might not be inclined to consider it too much of a fairy tale, and thus fail to appreciate it entirely, there will always be many in whom the spirit of love and chivalrous adventure there expressed will arouse a favorable response.

DOROTHY GILSON

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Glendale, California

#### GERMAN

*Lernen Sie Deutsch!* By Oscar C. Burkhard. (Henry Holt and Co., 1936. xxiii + 258 pp. in grammar, grammar summary, and vocabulary; 172 pp. in grammar alone.)

This book is an introduction to the study of German, combining the grammar, *Sprechen Sie Deutsch!* and the reader, *Lesen Sie Deutsch!*

"*Sprechen Sie Deutsch!*" (I quote from the introduction) "contains twenty-five lessons each divided into four parts: 1. A reading section in coherent narrative form, illustrating two or three grammatical elements which are made conspicuous by bold face type. 2. A grammar section explaining in English the grammar principles developed in the reading." This is clearly formulated and tersely stated. The author stresses just the right points. "3. *Uebungen* for oral and written work designed to offer frequent repetition of the vocabulary." This is well chosen and not given in over-large daily dosage. "4. A supplementary section of exercises and reading matter," including a *Handlungsreihe* of short sentences suitable for memorizing. 5. Twenty-five good exercises for translation from English to German.

"*Lesen Sie Deutsch!* contains twenty-five companion lessons which advance step by step with the grammar assignments. Lessons twelve to twenty-five of *Sprechen Sie Deutsch!* present a connected story of a trip to Germany. Limited to a definite vocabulary, which conforms to the Standard Vocabulary of the

Chicago M. L. T. and Purin's frequency list, and to the grammatical forms contained in preceding lessons, the reading selections are necessarily restricted in style. They aim rather at simplicity of expression and abundant repetition." There are, however, simplified versions of such favorites as: *Die Bremer Stadtmusikanten*, *Münchhausens Abenteuer*, *Der fahrende Schüler aus dem Paradies*, and *Als ich das erste Mal auf dem Dampfwagen sass*, among others. Excellent *Übungen* accompany these stories.

The by no means insuperable objections to the book include: 1. A few typographical errors and omissions. 2. Strong verbs are given in alphabetical order instead of by ablaut classes, as many prefer them. 3. No English-German vocabulary, which is the gravest omission, and one which should by all means be rectified. 4. The present plan of numbering pages is confusing.

For daily use in connection with *Lernen Sie Deutsch!* there is a very valuable work-book, *Studieren Sie Deutsch!* (1934).

I find these books very satisfactory and bespeak their wide adoption for one semester completion in colleges classes.

R. B. DAY

University of Southern California

*Graded German Readings.* By Elmer O. Wooley. (D. C. Heath & Co., 1936. Pp. vi + 270. \$1.32.)

Teachers and students of German will enthusiastically welcome Wooley's *Graded German Readings*. The author's endeavor to "give a large proportion of selections which have a genuine Germanic flavor" is substantiated in the readings offered: eight "Kleine Geschichten" (the first seven of which we have seen in the erstwhile popular collection of *Geschichten und Märchen* by Lillian Foster), *Gudrun*, twelve "Volks geschichten und Anekdoten" of Grimm and of Hebel, eleven episodes from *Münchhausen*, nine episodes from *Till Eulenspiegel*, *Die Geschichte von Kalif Storch*, *Der Lindenbaum*, and *Lohengrin*—180 pages of excellent material.

The book is quite obviously designed to meet two needs in the Heath's Modern Language Series: to meet the objections to the earlier booklets of the *Graded German Readers*; and to offer an introductory reader to precede the two splendid reading texts published formerly, the *Heath German Readings*.

*Gudrun*, from the very beginning, abounds with subordinate clauses, subjunctive mood, passive voice, and other grammatical constructions that may present obstacles to beginning students. Neither are all idioms and new constructions adequately explained in the footnotes as, for example, on page 123, line 10: "Die Studenten . . . wollten ihn zum besten haben."

A very good feature of the book is the carefully worked-out set of questions and exercises. They are of three general types: 1. German questions on the text; 2. Comprehension exercises: completion, true and false, and multiple choice; 3. Word studies. The completion sentences may prove to be not very successful because of the danger of provoking poor study habits, that is, the temptation (and sometimes the necessity!) of using a "cross-word puzzle technique" in finding the best word or words to fit the sentence. But even if that proved to be the case, there would still be sufficient exercises to meet the desires of teachers and the needs of students.

The sections on word studies are especially good. They afford practice in the formation and construction of nouns, verbs, adjectives, etc., which is so

essential in the development of the power to read without the use of a dictionary.

*Graded German Readings* represents another distinct effort to control the rate of introducing new words and to limit the size of the active vocabulary. There is first of all a nucleus of 100 words derived by a comparison of various word lists and a number of grammars (the names might have been mentioned!) These are indicated by a dagger in the General Vocabulary. Some 800 additional words, common to the A.A.T.G. and the New York State lists, are indicated by an asterisk. The principal parts of nouns and verbs are given, separable verbs being hyphenated.

The book is singularly free from misprints and errors. Like all Heath books, it is well bound and should become a popular text for beginning students of both high school and college level.

EMIL O. TOEWS

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*Kaum genügend. Schulgeschichten.* By Fritz Müller-Partenkirchen. Edited by Hedwig G. Leser. (Henry Holt and Co., 1935. XV + 76 + xlv pp. \$.88.)

This small and inexpensive volume offers ten of the thirty-two stories published under the above title. In the opinion of the editor they can be read in high schools and colleges soon after the essentials of grammar have been completed.

Müller's stories often remind one of Ludwig Thoma's *Lausbubengeschichten*, but while the appeal of the latter is due largely to the directness and *naïveté* of style, the former are expressions of an infinitely greater variety of human experiences and emotions. To be sure, not all of these *Schulgeschichten* are equally interesting or suited for use in the classroom; but even the ones that do not rank highest in literary value often seem to lend themselves particularly well to the study of the language (e. g., the use of the subjunctive in *Wenn ich Millionär wäre*). Such stories as *Die Lücke*, *Jugendfreunde*, and *Der Wohltätigkeitsbube* may be considered among the most interesting reading material to be found in any reader of this type.

The text is carefully edited. Annotations are given in footnotes. The exercises largely avoid the conventional question-answer and translation method and call for reproduction of important phases of the stories, permitting a freer and more independent use of the language.

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#### SPANISH

*Minimum Spanish Grammar.* By Alfred P. Willett and Charles L. Scanlon. (F. S. Crofts and Co., 1936. XIV + 124 pp. \$1.30.)

The aim of this book for beginners is vocabulary building and attainment of reading ability.

There are fifteen lessons, each presenting the expository materials of several grammar principles and the verb paradigms of regular and irregular verbs. The explanation of radical and orthographic changing verbs is especially lucid.

In carrying out the purpose of the book to prepare for vocabulary building, the list of words, although rather long, follows the classification of Buchanan's Word Book. All lessons have a paragraph of derivatives and two or three



paragraphs of cognates.

There are excellent alternative readings of cultural material, which have translation difficulties explained in footnotes.

The Spanish text is interesting with lively present-day vocabulary. The exercises are of the question and answer type and the translations emphasize the grammatical principles of the lesson.

*Minimum Spanish Grammar* should serve well for beginners in the university or as a good review grammar for classes of the secondary level.

ESPERANZA CARRILLO

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*A Cultural Spanish Reader.* By W. S. Hendrix. (Henry Holt and Co., 1936. xiv + 162 + cxiv pp. \$1.24.)

In spite of the large number of readers which already have been prepared for early use in the study of Spanish, the present one seems destined to fill a place which has so far been practically vacant. The contents of the book justify the title. The intention of the author is to introduce to the elementary student of Spanish certain facts concerning Spanish civilization, literature, art, customs, history and manners. As is to be expected in an elementary book of so few pages, no one of these fields may be presented completely. To supply this lack, the author has placed at the end of each of the thirty-six chapters a quite complete bibliography which the student desirous of obtaining further information about the subject discussed may use.

The chapters are written in simple but idiomatic Spanish. The author has made considerable use of cognates, particularly in the early part of the text, which will allow the book to be introduced even sooner than usual. There is a high correlation between the vocabulary used and the words appearing in the *Graded Spanish Word Book* by M. A. Buchanan.

The notes which immediately follow the text are quite new in type. They do not comprise a mere list of grammatical explanations of forms used in the text. Rather, they simply indicate the grammatical principles involved in each chapter, and in addition—which is more important, perhaps—they suggest further related topics for study. The notes themselves have much interesting content.

There is a complete table for regular, irregular, radical-changing and orthographic-changing verbs. This table is followed by a complete vocabulary. Something new in arrangement is the placing of the exercises corresponding to each of the chapters following the vocabulary. The book seems to be remarkably free from typographical errors, only two being noted in passing.

*A Cultural Spanish Reader* offers more material for the mature student as found in the beginning classes in the university, and should, therefore, have more appeal than the common childish stories so often used in elementary readers.

LAURENCE D. BAILIFF

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*Vamos a México.* By Katharine T. Forrester and Kathleen D. Loly. (D. C. Heath and Co., 1936. 102 pp. \$60.)

Just that type of reader which we so much want for our beginning high

school classes is this little book which combines in a happy way simplicity of presentation, interesting but informative material, and attractiveness of form. The thirty-four short chapters, which narrate the adventures of two young Americans who spend the summer with friends in Mexico, present geographical and historical facts, amusing anecdotes, and revealing sidelights on the customs of the Mexican people. Life on the haciendas, Mexican sports, street scenes, Benito Juárez, Xochimilco, and "playing bear" are suggestive chapter headings.

*Cuestionarios* after each chapter serve as a basis for conversation. The six review chapters provide not only grammatical drills, but a summary of the most important factual material. A map, selected bibliography, and very clever pen and ink sketches add to the attractiveness of the book.

The vocabulary of about one thousand words is based on the Buchanan list and the sentence structure is extremely simple. As a vehicle for practice in elementary reading and for arousing interest in things Mexican, those of us who have had the opportunity to use *Vamos a México* in our classes sincerely recommend it to teachers of elementary Spanish.

MARY ELIZABETH DAVIS

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*Regional Dances of Mexico.* By Edith Johnson. (Dallas, Banks Upshaw and Co., 1935. 92 pp. Illustrated.)

The author of this book is a Spanish teacher, who gives to her readers dances and music obtained first-hand during travels in Mexico. The material is valuable, because it gives instructions for costumes, the music scores, and directions for the dance formations. These authentic folk dances of the *bajío* region, Jalisco, Guanajuato, Mexico and Michoacán, are fascinating. Some of the dances are *El Torito de Petate*, *Los Viejitos*, *La Botella*, and *La Costilla*.

The "Supplement for Club Use" has a variety of skits and games that are both novel and interesting. The intelligence test is especially clever. A well-chosen bibliography on Mexico is given, as well as a list of music publishers and a glossary of Spanish and Indian terms.

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